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LITERATURE

Spiritual Adventures. By Arthur Symons.
(Constable & Co.)

THERE are many comic things in this comic world. There is, for instance, the spectacle of Mrs. Grundy applauding Nero while he flaunts his decadence on the boards of His Majesty's Theatre. The good lady does not suspect either Mr. Phillips or Mr. Tree of having presented her with a pathological infamy. 'Nero' is really an elaborately modern study of æsthetic perversion. But its author is not the only English poet who has diagnosed decadence. Mr. Symons has been doing it for years. For him life is pure sensation. He is not interested in anything which is not filtered through the senses. He is preoccupied with the soul that makes a theatre out of its conscience, and registers its moods with cold precision. He sees the soul as spectator of itself, acting to itself, hissing and applauding itself—dramatist, actor, and audience in one. He regards conduct as the mere vehicle of experience moving on the wheels of good and evil. He is an abstract attitude. His temperament pours like cold moonshine through all the windows of sense, without varying in quality. At its heart is an insatiable disquiet, a spirit that seeks rest and finds none. It is an inverted austerity that is passionless, the torment of being writhing under the veils of mood. Yet it is a spiritual ferment. We have heard it maintained that the vicissitudes of virtue are not more moral than the vicissitudes of vice. Temptation is an act of the imagination. Sin is not

the deed, but the will behind it. Decadence is a disease founded on an imaginative basis.

These stories, each of which deals with a separate personality, are studies of decadence. They explore the relation between life and art. The modern mind is not haunted, like Hamlet, by material ghosts. It is haunted by obsessions. In 'Christian Trevalga' Mr. Symons analyzes the mind of a pianist who is driven mad by a musical obsession. He shuts life outside his art. He refuses to allow his love for a woman to colour his monomania. "To love a woman is, for an artist, to change his religion." Having expelled life from his experience, he becomes insane. Sanity is founded upon human relationships. Men huddle together to escape the stars. There is a new strange horror in Trevalga's insanity. Sound takes hold on him like an invisible companion whispering in his ears. He cannot distinguish between what he hears and what he seems to hear through noise or silence in some region outside reality. "So long as I can distinguish between the one and the other," he says, "I am safe." While he is playing Chopin, something in the curve of the music, which he has always seen as a wavy line, seems to become visible above the level of the strings on the open top of the piano. It is like grey smoke, forming and unforming as if it boiled up softly out of the pit where the wires are. This succubus overwhelms him. He sees the wavy line swaying to and fro like a snake beating time to the music of the snake-charmer. Then the external world becomes unreal to him. He can see no reason why he is "here rather than there." And thus he goes mad. This is undoubtedly a profoundly imaginative study of æsthetic insanity. The moral is plain—to wit, that morbid absorption in even a purely imaginative sensation imperils the equilibrium of personality.

Æsthetic decadence is due not so much to the obsession of art for art's sake as to the obsession of sensation for sensation's sake. The decadent cares more for his sensations than for his creations. He gloats over the internecine combats in his soul between good and evil. The old crude passions were lambs compared with the obsessions that devastate the decadent spirit. For here we are in a region which is beyond the healthy conception. There is something intolerably dreadful in the soul that can exult over the agony of another soul; but such a soul is human compared with the soul that can exult over its own agony, and can distil an evil ecstasy from its own moral recoil and its own spiritual shame.

It is strange that æsthetic decadence is seldom studied in relation to religious decadence. They may be classed as phases of the same disease. The religious decadent is simply a soul that pursues sensation for sensation's sake. We believe that the moral stigmata of both are identical. We are not sure that the parallelism does not extend further. There is a curious similarity between the depravity of the religious decadent and the depravity

of the æsthetic decadent. There is no necessary relation between religious neuro-pathy and purity of imagination and conduct. Indeed, there is strong reason for believing that neurotic religiosity enfeebles the moral sense as fatally as neurotic æstheticism. In 'Seaward Lackland' Mr. Symons presents us with a religious decadent who delights in outraging his own conscience. Just as Nero gloats over the crucifixion of his filial instincts, so Lackland gloats over the crucifixion of his pious instincts. He resolves to sin the sin against the Holy Ghost, and to do it for the love of God. For God's sake he determines to cast off God. He preaches a sermon on the text, "Then if any man shall say unto you, Lo, here is Christ, or there; believe it not." He shows Jesus as one working miracles with the help of Satan. He utters awful blasphemies in the pulpit, and becomes an outcast in the village. But he feeds on the inner rapture born of the knowledge that he had offered himself up as an oblation to the justice of God. As he dies, he says in an ecstatic voice that he sinned because he loved God more than himself. That is religious decadence.

Another phase of decadence is analyzed in 'The Death of Peter Waydelin.' Here we have an artist whose obsession is grossness. He holds that beauty is the visible spirit of the most infamous flesh, and in order to paint the grossness he marries it. "A profound low instinct" draws him to the very sewers of life. He studies nature under the paint of vice. He paints the ugliness, gross artifice, crafty mechanism, of sex disguising itself for its own ends. His colour-obsession is green, which has a special appeal to artistic temperaments—not the green of nature, but the "colour-scheme of the grave." As he dies, he tries to sketch the grotesque horror of his wife, the tears running down her cheeks, leaving ghastly furrows in the wet powder clotted and caked under them. This is work for a parallel to which we must cross the Channel. 'Esther Kahn' is a vigorous study of a Jewish actress whose histrionic genius is suddenly matured by a spasm of baffled passion.

In these and the other stories in this volume the self-revelation is oblique. In 'A Prelude to Life' it is direct. The habit of confession is rare in English literature, and unfortunately these confessions stop just at the interesting point. They are very naive, and their *naïveté* seems sincere :—

"I wanted to want to be good, but all I really wanted was to be clever.... My father bored me.... If to be good was to be like him, I did not wish to be good.... I was physically innocent, but with a sort of naïve corruption of mind.... I never realised that there was any honesty in sex.... Love I never associated with the senses, it was not even a passion that I wanted; it was a conscious, subtle, elaborate sensuality, which I knew not how to procure.... Everything in the country, except the sea, bored me; but here in the 'motley' Strand, among these hurrying people, under the smoky sky, I could walk and yet watch. If ever there was a religion of the eyes, I have devoutly

practised that religion. I noted every face that passed me on the pavement; I looked into the omnibuses, the cabs, always with the same eager hope of seeing some beautiful or interesting person, some gracious movement, a delicate expression, which would be gone if I did not catch it as it went. This search without an aim grew to be almost a torture to me; my eyes ached with the effort, but I could not control them. At every moment, I knew, some spectacle awaited them; I grasped at all these sights with the same futile energy as a dog that I once saw standing in an Irish stream, and snapping at the bubbles that ran continually past him on the water. Life ran past me continually, and I tried to make all its bubbles my own."

That is a vivid piece of self-portraiture. It is the adolescent decadent beginning the pursuit of life as a sensation. "What is the chief end of man?" Is it sensation? If not, what? That is the problem. The decadent answers it in one way, the religious soul in another. Some may say that man has no chief end, indeed no end at all, regarding ends and means alike as a lovely hallucination devised by life the harlequin. Viewed in this light, man's faith in his own relevance is the most humorous aspect of his arrogance. Do we matter, after all?

Johnson's Lives of the Poets. Edited by G. Birkbeck Hill. 3 vols. (Oxford, Clarendon Press.)

"CHURCH OF DR. SAMUEL JOHNSON," the inscription which heads the notice-board of Wren's striking church of St. Clement Danes in the Strand, may well, if it survives, and the inferior quality of our papers reduces our books to tatters, puzzle the antiquary who surveys the ruins of London. Johnson will be taken for an eminent divine, or, at least, a minister of the Church, if not for a modern saint. He was not that, though he suffered, perhaps, as much as any man who rose to be a literary dictator. But it is a striking tribute to his fame that he should figure thus, whereas the archbishops of his time have achieved no posthumous eminence, and, named in the same place, would convey no memories to the intelligent passer-by. Johnson's recognition has of late years been universal, though it would, in some ways, surprise his contemporaries. We do not now think highly of him as a classical scholar or as a stylist. His prejudices in criticism are better known than his merits. But his talk is immortal, and more widely cherished and scrutinized every day. Indeed, his fondness for paradox will always have an attraction for young men who go through that stage of literary measles, though his extraordinary intellectual alertness and his distaste for sentiment are more valuable qualities. His 'Dictionary' is now only of historic interest; his 'Idler' and 'Rambler' and his 'Rasselas' are outdistanced by superior works of a similar sort; but Boswell's masterpiece was never more popular, and 'The Lives of the Poets'

remain triumphantly alive. Some of his poets were not poets; others were but moderate versifiers on the verge of oblivion in their own day; but Johnson has vivified them all.

That any editor will spend, or has spent a tithe of the time and labour Dr. Hill devoted to these volumes is inconceivable. They are uniform in style and arrangement with the splendid Boswell's 'Johnson' edited by the same hand, and first published in 1887. Dr. Hill devoted many years of research to Johnson and Johnson's period, and we know no modern talent which can be ranked with his in its wonderful grasp of contemporary side-lights on his subject. Admirably served by the Clarendon Press, he was able to present the world that cares for literature with a series of editions of the works of Johnson which are monumental. With these volumes at hand the casual reader may find in a moment an illuminating parallel for which the earnest student had previously, perhaps, to search for days. It is pleasant to think that Dr. Hill was able to complete his row of Johnsonian volumes with these vigorous and characteristic exhibitions of the natural powers of *Ursa Major*.

The 'Lives,' says Mr. Harold Spencer Scott, in his brief memoir of the editor, were annotated under conditions of increasing ill-health; but Dr. Hill returned to his task in spite of every check, and

"on his death the work was almost ready for the printer's hands. A few additions and some research, rendered comparatively easy by the precision with which he worked and the good order in which his papers were kept, were alone needed."

The memoir says well all that need be said of Dr. Hill's career. His father was head of Bruce Castle School, Tottenham, and he himself occupied that post from 1868 to 1877, after a career at Oxford which brought him excellent literary company, but merely (owing to ill-health) an "honorary fourth class." He became a contributor to *The Saturday Review* in 1869, and made havoc among novelists and minor poets. The result of this writing was a distaste for modern fiction so decided that he could not read much of the best of it. "All in vain," he wrote in his 'Talks about Autographs,'

"have friends urged me to read the works of Black, Blackmore, Hardy, Howells, Henry James, Stevenson, and Kipling. Not a single story of any of these writers have I ever read, or am I ever likely to read."

Such exclusions are regrettable, and Dr. Hill's absorption in the eighteenth century led occasionally to what must seem defects of taste and criticism in the twentieth.

Increasing ill-health led him to give up his school in 1877, and to move to Burghfield, near Reading, which he left in 1887 for a house near "The Parks" of Oxford. His venerable figure will be familiar to not a few Oxonians, and he profited by the advantages of a cultivated society which knew his worth. He had a remarkable fund of anecdote, and enjoyed telling his story; but he was by no means a mere master of monologue, and was devoid of

that superiority of manner which is occasionally attached to erudition, and commonly to retired pedagogues.

Those who know nothing of his life might well fancy him, to use the phrase Boswell's uncle applied to Johnson, "a robust genius, born to grapple with whole libraries." The wonder is that, with constant interruptions, he was able to achieve all the work which stands to his credit. Over his 'Boswell' he took twelve years. His vice of supernotation occasionally obscures the points which should be prominent, but that is a venial fault to real students. His book of 1900, an edition of Gibbon's 'Autobiography,' shows how piquant a commentary may be made out of contemporary quotations. The great historian and egoist is thus more clearly presented in a volume of ordinary size than ever before, if the reader has the critical power to disengage the essential portrait.

There is no introduction here to the 'Lives,' nor is there any general view of their merits and demerits. Fortunately, however, though the mass of illustrative matter is generally of contemporary date, the writers of the next century are allowed to express their dissent in quotations which correct the sage's extraordinary prejudice, exhibited, notably, in belittling Milton and Gray. Dr. Hill has no space to point out the reasons for these animadversions, which are pretty clear. Johnson was never a judge of lyric poetry, and could not be fair to a Republican of no Church. He was as fluent and downright as Gray was polished and reserved. Gray and Gray's friends saw his worst side, and did not like him. Further, we believe that he was jealous of the classical learning of the scholarly recluse of Cambridge. His own endowments in that direction were exaggerated by his admirers, among whom we may include Dr. Hill. Johnson does not mention by name a piece better than most of those he quotes, Collins's 'Ode to Evening,' which has been generally appreciated since Palgrave put it into 'The Golden Treasury.' But the first flowers of the romantic revival were weeds for him. The element of poetry which is beyond and above logic he could not measure by his logical standards. His eye for what was then called the "mellifluous" was vitiated by his exaggerated fear of the "unreasonably tumid." It says much for his crucible of fine talk and ready and resolute wisdom that we can forgive him errors of taste which would be unpardonable, and probably impossible, in the meanest compiler of school-books of to-day. We find, at any rate, Tennyson's counterblast in the notes that "'Lycidas' was a touchstone of poetic taste." On the same page is quoted an unfinished note by Dr. Hill to the effect that "'Lycidas' can be read without emotion . . . there is only one tender line in it—'Young Lycidas,' &c." He does not mention

Through the dear might of Him that walked the waves.

Johnson's foolish objection to elegies as

not genuine exhibitions of grief might have been refuted by better and briefer statements than that of a writer of old times in *The Quarterly Review*.

Prejudiced or not, the 'Lives' are all interesting reading, being written as a whole in simple language, not in the full-dress style of 'Rasselas,' a circumstance which has doubtless contributed to their continued popularity. Johnson wrote them often in a hurry, and reported oral conversations, so that we get a taste of his talking English, which was infinitely superior to the measured and otiose Latinism of his elaborate writing. It is characteristic of Dr. Hill's erudition that he convicts him of employing words not in his own 'Dictionary,' or not explained to bear the meanings here given to them. Some of the 'Lives' invite annotation more clearly than others, e.g., the long and important account of Pope, whose ways were devious and dark enough to make plenty of conflicting evidence. It is interesting to note that Pope's machinations in the way of getting his own letters published gave rise to an historic case, 'Pope v. Curl,' which was quoted only the other day in the Courts of Justice.

We agree with Dr. Hill, as we said some years ago, in thinking that Johnson, when he wrote of his poets, unconsciously described, or referred to, his own peculiarities. There are many reflections on the depressions and temptations of narrow means. A passage in the 'Life of Addison' recalls Johnson's "Boswell, lend me sixpence—not to be returned"; and memories of Grub Street may have inspired the reflection in the 'Life of Collins' that "a man, doubtful of his dinner, or trembling at a creditor, is not much disposed to abstracted meditation or remote inquiries." The 'Lives' are, in fact, a free commentary on the manners and customs of the day which only Johnson could have written, with his assured position, his indifference to the saturnalia of personal passions, and disingenuous paraphrase.

In some matters of taste and judgment the verdict of the eighteenth century has, of course, been reversed, though a future Augustan Age may deride present critics for their views. Thus the merits of poor John Dennis as critic are asserted in a foot-note, and we find indications in the same place that Theobald was not the fool Pope made him. Dr. Hill might have simply noted that three words of Shakspearian conjecture have made this Duncie immortal in literature; but he was, perhaps, unwilling to repeat the more satisfactory note in his 'Boswell,' i. 329.

We may exhibit Dr. Hill's eighteenth-century views by a point of poetic vocabulary. He notes that Dryden,

"in the Dedication of the 'Aeneis,' speaking of *mollis amaracus*... says: 'If I shall translate it *sweet-marjoram*, as the word signifies, the reader would think I had mistaken Virgil; for those village-words, as I may call them, give us a mean idea of the thing.'... He translates the words 'a flowery bed'... Lord Bowen gets over the difficulty by using the Latin word—'a yielding amaracus.'"

Bowen's difficulty was botanical, we imagine, not one of distaste for the word "marjoram," which a modern writer of taste would, we think, find delightful—in fact, has found delightful, since Mr. J. W. Mackail uses it, more than once, in his English prose versions from the 'Greek Anthology.' The phrase "classic ground," which Addison invented in his 'Letter to Lord Halifax,' has since become a commonplace; but in Addison's time "it was ridiculed," says Malone, "by some of his contemporary writers as very quaint and affected."

On one interesting passage we may add to Dr. Hill's comments. In the 'Life of Congreve' Johnson selects for special commendation a passage from 'The Mourning Bride,' and says elsewhere that nothing in Shakspeare was in the same line of excellence so good. He teased Garrick about it (Boswell's 'Johnson,' ii. 86, ed. G. B. Hill). Johnson's own language in explaining the merit of the passage is not very clear. What, perhaps, he did mean, and what would be true, is that Shakspeare has no such commendation of castles, notable buildings, or any details of architecture as appears in the lines:—

How reverend is the face of this tall pile;
Whose ancient pillars rear their marble heads,
To bear aloft its arch'd and ponderous roof,
By its own weight made steadfast and immovable,
Looking tranquillity.

Garrick thought that it was mere defect of memory which failed to produce a similar passage in Shakspeare; but he was wrong. Shakspeare was, we presume, familiar with the details of the Tower and such fine castles as Warwick and Windsor; but appreciation of architecture is, in fact, an art which did not come into fashion till a later age than Shakspeare's.

Besides the abundant cross-references, which render it easy to find without trouble all that Johnson has to say on any subject, the appendixes deserve special notice. They are numerous, and throw extra light on many points, disputed or obscure. Thus Cowley, it is noted, writes in his essay 'Of Greatness': "When you have pared away all the vanity, what solid and natural contentment does there remain which may not be had with 500*l.* a year?" Dr. Hill adds that in Cowley's time 500*l.* a year would be equal roughly to 2,000*l.* a year now. Cowley contemplated retirement in the country; so did Becky Sharp. She, however, wanted 5,000*l.* a year—not 500*l.*, as FitzGerald says ('Letters to Fanny Kemble,' p. 125)—to be a good woman, water plants in the garden, ask old women about their rheumatism, and keep awake in the old family pew.

Our own columns were evidently keenly scrutinized by Dr. Hill and his successor, for we find the notes we published on such details as the funeral of Dryden and the question whether Pope or Lyttelton annotated Mitford's copy of 'The Seasons.' *Notes and Queries* also supplies a good many references, e.g., a refutation of De Quincey's statement that Addison

knew nothing of Shakspeare, and abundant denial of Savage's claims to noble birth. Here is an amusing letter of Nell Gwyn's quoted from the same journal, Fourth Series, vii. 3:—

"My lord of Dorset apiers wons in thre munths, for he drinks aile with Shadwell & Mr Haris at the Dukes house all day long."

A final word must be devoted to the exhaustive index. It is a worthy conclusion to a monumental edition, for it occupies over a hundred pages of small, close type. It is a model of its kind, and ought to rouse authors and publishers to a sense of their duties in this way when they produce books of importance.

The Africander Land. By Archibald R. Colquhoun. (John Murray.)

By putting together his experiences as the Chartered Company's first administrator in Mashonaland some fifteen years ago, and as a recent visitor to the same district and other parts of South Africa for over twenty months, Mr. Colquhoun has been able to take the most comprehensive and well-informed survey we have seen in print of the present condition of the group of British colonies and possessions which he would prefer henceforth to be known as *Africanderland*. His use of the term is likely to be distasteful, if not misleading, to the Dutch or Boer inhabitants, and to other members of Het Volk and the Bond who do not recognize as *Afrikaanders* either the older Kafir residents or the newer European settlers. But Mr. Colquhoun shows an honest desire that, with as little miscegenation as possible, all sections of the population should be harmoniously linked in a "colonial nationality" as part of the "world-empire" through which, he opines, their "truest and freest destiny can be worked out." He is a zealous Imperialist, but he is notably fair and generous in his estimates, and his plans for treatment, of both Boers and Kafirs.

In the opening section of the book, which he entitles 'Black South Africa,' Mr. Colquhoun deals with many of the questions raised in the weighty Report of the South African Native Affairs Commission which was issued last year, but which appears thus far to have obtained less notice than it deserves in this country; and he forcibly controverts some of the recommendations of the Commissioners, especially as regards measures for restricting the present opportunities of the natives for acquiring land, for obtaining education superior to that of mere hewers of wood and drawers of water, and in other ways escaping the position of a servile class. Mr. Colquhoun evidently thinks, however, that, provided they are not forced into it or cruelly treated while in it, a condition of slavery, or of willing bondage tantamount to slavery, is the one in which "the negro races" can best promote their own happiness and be most useful to white folk:

"In the not altogether unfavourable training ground of slavery on Southern plantations they showed extraordinary plasticity, developing as house servants and artisans into exactly what was wanted of them by the luxury-loving, extravagant, hospitable, easy-going Southern aristocracy. In less happy surroundings, on the plantations, they developed powers of endurance and hard work quite out of keeping with their original character."

To that trite plea for a revival of slavery Mr. Colquhoun adds, with reference to political rights, which are the basis of all liberty, a precedent more novel than convincing, and not likely to be agreeable to any ladies who may read his book:—

"In Great Britain a large section of the population—landowners, tax-payers, highly educated, thoroughly qualified—are admitted to discharge any function of citizenship save one. A well-founded prejudice keeps men from giving women the franchise, although they have practically admitted them to every other privilege in the State. The women of Great Britain occupy politically the same position that I contend should be that of the natives in South Africa."

Mr. Colquhoun barely touches on the Chinese labour difficulty, which appears, in the opinion of many, to be the only South African question of present importance; but in the 'White South Africa' chapters that fill two-thirds of his volume he gives, along with much else, an interesting account of the progress or stagnancy of the "Dutch Africanders," the abiding influence upon them of their "taal," their school surroundings and theology, and the main peculiarities of their private and public life. Severe in some of his strictures on the Boers, he is no less outspoken in his condemnation of much in the conduct and character of the Englishmen and others with whom he is in closer sympathy. Of the significance of many of his remarks and admissions he seems, indeed, to be himself hardly aware. His disillusionment as regards Rhodesia is, he confesses, complete. Of the five hundred pioneers who went there with him in 1890 (not 1900, as he says on p. 293) "only about forty remain in Rhodesia, some of them, sad to say, because they have not the means to get away." A few are "financially flourishing" in connexion with gold companies and company promotion, and "there is one successful farmer." In Buluwayo "the commanding figure of Rhodes towers over deserted streets and empty piles of buildings."

Rhodesia being doomed to failure unless its agricultural possibilities can ultimately be developed, Mr. Colquhoun's frank record of what he saw may suggest that like risks attend the much bolder and more far-reaching enterprises of the same sort on the Rand. The object of these enterprises is to appropriate, as rapidly as possible, the mineral wealth of the country, for the profit of absentees, and meanwhile the really productive and reproductive resources of the soil, on which the old settlers lived passably for three or four generations, are pottered over in as clumsy and archaic a fashion as ever. Without

scientific help, improved irrigation and means of communication, the stamping out of diseases in animals and plants, and much else, no genuine advance of the country is possible, and the men who have lately been controlling South African affairs, in the older as well as in the more recent possessions, do much more to hamper than help the Boers and Kafirs in the agricultural and pastoral occupations which are essential to the prosperity of the Transvaal, much more of Cape Colony and other parts.

Mr. Colquhoun says of the Johannesburg capitalists that, "not being, by any means, all British, they do not take Imperial interests into consideration. It is notorious that many did not desire the British flag over them"; and that they "are earning the undying dislike and suspicion of the permanent population of South Africa." Such statements and lamentations as these—and they are plentiful in the volume—hardly bear out the author's optimism. The volume, indeed, is as full of warning as of information, and the lessons it conveys are summed up in what would have been its concluding sentence, had not two somewhat redundant chapters been added under the title 'On the Knees of the Gods':—

"If the capitalist were less selfish, the Imperialist more sympathetic, the farmers more progressive and open to ideas, the religious world less given to bigotry, the British and Dutch alike less prejudiced and with a more enlightened patriotism for their great country—and if, failing all these moral improvements, they were all a little more practical in trying to promote the general, and not the sectional, interests of the country—then we might hope, not for the millennium but for some measure of that happiness and prosperity for this beautiful country which she might reasonably expect to see."

Life of Froude. By Herbert Paul. (Pitman & Sons.)

WE know by this time pretty much what to expect from Mr. Paul. Whether he calls his books history, criticism, or biography, the method and the substance will be very much the same. Bright and rapid writing, with little suggestion of anything subtle or profound; *obiter dicta*, terse, epigrammatic, and frequently acrid, which display the author's mind on most conceivable topics; a certain intellectual hardness which approaches intolerance of all that seems to him obscurantist, clerical, or stupid; a style lucid as cleverness can make it, and fluent as the most speedy reporter could desire—in a word, the impressions of a journalist above all things up to date, informed by the telephone rather than thought—are what we anticipate.

In this case we are not disappointed. We get exactly what we are accustomed to get from the author. We certainly get nothing more. He does not bring us much nearer to the understanding of his subject; and he tells us little that is new. His book is a series of essays about

Froude; it is in no sense a biography, like Froude's own work on Carlyle, or Mrs. Creighton's *Life of her husband*. He talks about Froude, abuses his critics, pleads not guilty very eloquently to the charges made against him, plays the part throughout of a skilful advocate, with many of the advocate's ruses; but he never once makes us feel the man, or takes us into the inner chambers of personality. A small number of extracts from letters are printed, some of them of considerable interest. To those persons who like a purely external treatment, or, as Mr. Paul says of Froude's history, "for the multitude who read books for relaxation, who want to have their facts clearly stated, and their thinking done for them," this book will be pleasant and perhaps profitable. We do not think it will affect the ultimate verdict of time on Froude as an historian, a biographer, or a political pamphleteer.

As it is the historical work of Froude that made his title to fame, it is best to speak of this first. The writer's method is very simple. It is a case of "abuse the plaintiff's attorney." He takes the exaggeration of the truth that history ought to be scientific, as stated by Prof. Bury, and makes game of all, or nearly all, who treat the subject seriously. It is fair to say that history is neither an art nor a science, because it is both. But it is not merely unfair, it is simply "to give oneself away," to talk as Mr. Paul does about Stubbs and Gardiner. We doubt whether any man could read a single volume of the latter without feeling more at home with the life of the seventeenth century than a diligent reader of Macaulay, despite the blaze and brilliance of that inspired journalist. Can one really condemn Stubbs by saying that the undergraduates did not enjoy his lectures? Did they enjoy Jebb's, we wonder? Mr. Paul's acquaintance with Acton, whose memoir he wrote, should have preserved him from the superficiality of judgment displayed whenever historical method is discussed.

Secondly, we find great play made with the admitted bad manners of Freeman. No one now, we imagine, defends all that the latter said, or denies the dignity of Froude's rebuke of "the inexcusable insult." But the case against Froude as an historian rests on stronger foundations than Mr. Paul seems aware of. The present reviewer is not likely to forget the impression made on him by Lecky's notes to his 'History of Ireland.' If they do not prove that Froude was guilty of something very like deliberate garbling of authorities, it is hard to see what would prove it. On the sixteenth century, too, there are living authorities like Mr. Gairdner, whose claim to be considered is at least important. But Froude was a good Protestant, and wrote a book which was deliberately designed to support the "No Popery" cry, and to justify the prejudice against the Middle Ages; and so Mr. Paul thinks no words too high to praise the history, although as a Home Ruler he cannot quite swallow 'The

English in Ireland.' The supreme defect of Froude is that he studied history merely in order to get up a case, and took his ideas into it, instead of getting them from it. We say this while admitting to the full the art and charm of the history, and denying *in toto* the doctrine that an historian is only likely to be sound if he is dull. The test of dullness, however, is not the dilettante reader's mind, but the interest of those who want to learn the truth. Philosophers are not always dull; yet the "general reader" would hardly digest so brilliant a book as Mr. Bradley's 'Appearance and Reality,' and might even boggle at Nietzsche or Bishop Berkeley.

The treatment of the Carlyle biography is on a similar scale. Mr. Paul finds it convenient to ignore the recent additions to that wearisome controversy, which certainly do not improve the position of Froude. And though we think less than justice was done to Froude—for the portrait of Carlyle was real, convincing, and *lovable*, whatever popular opinion might say—it is impossible to acquit him of artificially deepening the shadows, and of a carelessness that had very serious results.

It is noteworthy that of 'Oceana' and the books on the West Indies Mr. Paul says nothing. Perhaps he thought that nothing was to be said. We always understood that they were supposed to be as inaccurate as Froude's other work, and even more prejudiced. We pointed out in reviewing 'Oceana' the very comfortable nature of Froude's progress, which made for uninquiring optimism.

Froude's writings are all of a piece. They display the same characteristic merits, the same astounding defects. From 'The Nemesis of Faith' down to the life of Disraeli, Froude's style never ceased to have that extraordinary power of carrying the reader along "by a breeze which never swells into a gale and never drops into a calm," which is as much superior to the rhetoric of Macaulay as Macaulay himself was to Hallam. About 'The Nemesis of Faith,' that half-forgotten sensation of 1849, Mr. Paul says a little. He condemns both the book and its burning by Sewall, which was referred to in a note we published a fortnight ago, and was certainly an indefensible act. The book, as Hort said, is of deep interest in spite of its faults, and here, for once, we think more highly of the author than his biographer. But from first to last Froude wrote as a partisan, not an inquirer; while some of his methods—such as his abuse of More and Fisher, and his apotheosis of Lord Clare—can be paralleled by Mr. Paul's own allusions to Campion, already deservedly stigmatized in this journal. Froude will always remain an interesting writer; and his work at Simancas was pioneer work of the best kind. But a trustworthy guide through one of the most critical of epochs he will never be. The reason is that the very antithesis is true of what Mr. Paul asserts: "He was devoid of theological prejudice."

The Political History of England.—Vol. III. 1216–1377. By T. F. Tout. (Longmans & Co.)

THERE are some who regret the good old time when the historian planned his history in twelve volumes and wrote the twelve volumes himself. They tell us that the individual is lost nowadays in the group-person, and that history is "run" by joint-stock companies with a limited liability. The age of the cathedral-builders is over, and we no longer have the cheerful optimism of the old woman who bought a raven to see if it would live a hundred years. We are fallen on degenerate days, when the finest intellect must be caged in a publisher's series, and have its wings clipped by the editor of the publisher's choice. And yet the strict definiteness of serial discipline can give us something in exchange for what we lose. It has given us—and the system is thereby excused—the noble work which is before us for review. If it be no complete cathedral, it is a beautifully proportioned "galilee," in which the devotion of the architect to his art is worthily manifested. There are here the strength and sanity, the range and the learned accuracy, of a Stubbs. Even Stubbs was prisoned once within the fetters of a series: we buy his 'Early Plantagenets' for half-a-crown, and we cannot regret the stern material exigencies which forced on the creation of that perfect little work. We learn from Stubbs, as we learn from Prof. Tout, that the publisher's "stone walls do not a prison make" if the craftsman who works within them has sought his inspiration and found his discipline outside, in a schooling which reckes not of human limitations, and believes that "Man has Forever." Just as Stubbs gave of his best when asked for the "fcp. 8vo," so now Prof. Tout gives of his best to fill the required "demy 8vo." It is history of the best kind, opening up to English readers, young and old, sources hitherto sealed. French and German learning, the treasures of the chronicle and record, are here, and that minute knowledge of family and topographical detail without which no historian's grasp is firm and steady. What work for the Rolls Series was for Stubbs, work for the 'Dictionary of National Biography' has been for Prof. Tout; we have in the present volume a harvest of the fruits won by long toil in fields harder of tillage than the chronicles. Would that the Rolls Series could reopen its work! for it is obvious that in Prof. Tout we should have a good editor, and there are chronicles still to edit.

The advantage of Prof. Tout's minute acquaintance with the subjects of thirteenth-century biography is seen in the many characteristic touches which reveal intimacy—an intimacy which brings the subordinate characters in the historical procession as realities before the reader. There is no striving after picturesqueness, but there is no dullness, no lack of care to breathe life into the dry bones. The style is severe, ungraceful, and at times even ungainly; but whether it be battle

or diplomacy, literature or language, mediæval life or institution, that is the subject of the description (and "Political History" has been given wide bounds), every sentence goes straight to the point and leaves a definite impression: nothing is said that could be spared; nothing is there for decoration. A very large part of the book is first-hand work, the outcome not only of many inquiries on special questions, the results of which have already been made known, but in part also of researches, the details of which will appear hereafter. The maps, the appendix on authorities, and the terse foot-notes, in support of statements based on recent contributions to special subjects, chiefly foreign, would alone make the book of value. It is indispensable to teachers and to the taught. In military history no stronger work has been produced: the relations of England and France have never been so minutely studied by any English writer, or by any one French writer; in most matters connected with Welsh history Prof. Tout is again the first in the field.

The book satisfies fully the requirements of the editors' scheme, which are ambitious enough: it marks definitely the lines of advance made in English history by recent research. Very rarely is the author content to dress up afresh an old familiar tale; very rarely does his minute care flag. Contempt for mental slovenliness peeps out occasionally in the text, when erroneous statements are, with all due restraint, chastised. On the legal side and on the ecclesiastical side there is less of strength, because here Prof. Tout writes as one who has not worked deeply upon the texts. But we have trustworthy guides, and these are followed. There are some curious grammatical errors; and here and there an error of fact in matters sufficiently familiar has escaped the editorial eye. One error of real importance is the ascription of arbitrary power to the "Warden" of London, who was appointed by the King when the citizens were deprived of the right to elect a Mayor. There was nothing in the nature of a dictatorship in his office: the City Letter-Books show him sitting in council and acting exactly as the Mayor was accustomed to act. To suggest that London could be treated by Edward I. like a modern St. Petersburg argues a want of appreciation of the importance of the constitutional history of London. Until the fourteenth century the King usually chose as Warden the Constable of the Tower; the system was that which Edward introduced into Wales, as Prof. Tout notices, where the constable of the castle was *ex officio* mayor. In proper names there is much evidence of care; but English Christian names accompany French titles, and in some cases the reasons determining the use of "de" in preference to "of," and vice versa, are not evident. The index is excellent, contrasting favourably with that of Mr. Davis's volume, which, first-rate in many ways, is eclipsed in most respects by Prof. Tout's where they cover the same ground.

NEW NOVELS.

Rose at Honeyptot. By Mary E. Mann. (Methuen & Co.)

IN the crowd of contemporary novelists a discerning taste singles out Mrs. Mann as conspicuous for ease and fluency and for a light and graceful humour. She commingles sentiment and comedy so dexterously as to make an appeal to mere humanity always and everywhere. Whatever be her theme, she is frankly human, warm-blooded, and sympathetic. We do not much care for her present subject, which seems to be a little away from her proper world, yet we cannot but admire her handling of it. For some reason or other, novelists have resolved to press home the iniquity of the East Anglian peasant. Mrs. Mann, however, does it very sympathetically. Even so Dan Jaggerd is an ugly, even a monstrous, figure, who, we are asked to believe, kills off his children for the sake of the insurance money. Is the East Anglian peasant of fiction real? That is the question such tales as this and those of Mr. James Blyth evoke. But apart from that Mrs. Mann's pleasant sense of romance flows in an urbane stream through these pages. Rose is wilful, foolish, somewhat undignified, pretty, and wholly feminine. It takes a woman (and a clever woman) to draw Rose. And her relations with the handsome silent gamekeeper are most skillfully managed. Indeed, this book is peopled with live human beings, who interest us. And we finish the story with a strong feeling of regret, and a desire to shake Rose mildly. As we have suggested, the theme is not one of Mrs. Mann's most happy choices; but the management exhibits her at her best, which is very good indeed.

The Spoilers. By Edwin Pugh. (Newnes.)

IN this curious and clever novel Mr. Pugh has sought to combine uncompromising realism with a kind of genial, humorous, sentimental caricature of life. Upon the whole, the story is successful, but its success is rather despite than because of the combination referred to. The book would have been better without the sections of Dickensiana which are inserted among genuine studies of the nether-world of London; and that because the first named are not real—they are fustian, pinchbeck, a careful imitation. On his central character, a newly released convict on ticket-of-leave, who takes up his abode with an old "fence," and steals the affections of a girl who is engaged to a preacher and reformed thief—a careful and exact study—the author is to be congratulated. The ex-convict's adventures are unsavoury in the extreme, but the sketch of the man is interesting, because it is absolutely real. There is not much art in the volume. Mr. Pugh's literary judgment is faulty, and he is weak in construction, but there is vivid photography; the author's stock of thieves' slang is notable. There is no make-believe in Mr. Pugh's handling of

his really low-class characters, and so his book is worth reading; particularly for the student of London.

The Choice of Emelia. By Adeline Sergeant. (John Long.)

THE heroine of the late Miss Sergeant's novel makes an unfortunate choice. The thoughtful reader may consider it a meaningless one also. However this may be, we cannot consider the tale of her woes a successful enterprise. The author was hardly an artist in words, still we know better stories of hers. The winding up here almost suggests a weaker and less experienced touch.

The Lady Noggs, Peeress. By Edgar Jepson. (Fisher Unwin.)

THIS series of scenes may pass nowadays, we suppose, as a novel. "Noggs" was really the Lady Felicia Grandison, the niece and ward of a Prime Minister. Being in the wild and short-skirted age and vividly beautiful, she is represented as doing what she likes with everybody, including her governess and the Prime Minister's secretary, who are paired off at the end of the story. Her method of apologizing to the male adult is to pull his hair; her female attendants rarely attempt to follow her movements till she is out of sight. Given these circumstances, "Noggs" has a high time, and her largely farcical adventures are distinctly diverting. But her universal tyranny is absurd, and though she nearly always does good in her odd way, the weakness of her guardians and others whom she outwits is sufficiently incredible. Mr. Jepson has done much better, and perhaps the fact that the book has been running as a magazine serial, though not stated within its covers, conveys a just idea of its limitations. Still, it is fair to say that Mr. Jepson writes very much better than the average producer of "serials."

La Belle Dame. By Alice Methley. (John Long.)

PERFECTLY polite and absolutely *sans merci*, though not *sans reproach*, is the Belle Dame of this story. Her one weakness is a not absolutely overwhelming affection for her unattractive son. The strongest springs in her nature are love of wealth and luxury and a passion for precious stones. This remorseless lady, finding her brother-in-law's continued existence a menace and an obstacle to her schemes, murders him by means of hot coffee and a tabloid. Others also have to suffer the penalty of her clever misdeeds and accumulative propensities.

Mon Oncle Flo. By André Theuriot. (Paris, Flammarion.)

IT is a pity to find the title of Academician at the head of such work as is contained in M. Theuriot's 'Mon Oncle Flo.' Some

descriptions of scenery, written more than thirty years ago, are framed in a silly story.

Le Fils d'un Voleur. By Jules Mary. (Paris, Tallandier.)

THIS is an old-fashioned "sensation novel," in which "all comes right at last." It is good of its kind, and, as such, to be commended.

ORIENTAL LITERATURE.

The Brhad-devatā: a Summary of the Deities and Myths of the Rig-Veda. Critically edited in the Original Sanskrit, with an Introduction and Seven Appendices, and translated into English with Critical and Illustrative Notes by Arthur Anthony Macdonell. (Cambridge, Mass., Harvard University.)—The great importance of the 'Brhad-devatā' for Vedic criticism, and for the history of early Sanskrit literature generally, has always been recognized by Sanskrit scholars, some of the most distinguished of whom have at one time or another entertained the idea of editing the text. Among these may be mentioned Adalbert Kuhn, Max Müller, Dr. Thibaut, and Prof. Lanman, who, as general editor of the "Harvard Oriental Series," entrusted to Prof. Macdonell the fulfilment of the task for which he had himself collected some materials.

Every student of these volumes, the editing and printing of which well maintain the high standard of excellence of this series, will agree that Prof. Macdonell is to be heartily congratulated on his success in overcoming the very considerable difficulties which stood in the way of any attempt to form a satisfactory text and elucidate the subject-matter. This success is due partly to the wealth of MS. material which he has been able to bring together, but more particularly to the special studies which he has made in the literature of the early post-Vedic period, previous fruits of which have appeared in his edition of the 'Sarvānukramanī' and similar works.

The sub-title, 'A Summary of the Deities and Myths of the Rig-Veda,' gives little indication of the real interest attaching to the 'Brhad-devatā' as a literary monument. In the first place, it can be dated with a fair degree of precision, holding as it does a position between Yaska's 'Nirukta' (c. 500 B.C.), from which its language and terminology are largely borrowed, and Kātyāyana's 'Sarvānukramanī' (not later than c. 350 B.C.) in which its own influence is seen to an even greater extent. We therefore possess in it what is of great importance for the history of early Indian literature, a fairly definite landmark. Further, its contents by no means consist merely of barren lists; for some of the legends referred to are narrated at length in precisely the same style, and with the same peculiarities of grammar, vocabulary, and metre, as the great epic poems. They form, in fact, our earliest datable examples of the epic style, and supply important evidence for determining the date of the earlier portions of the 'Mahābhārata.' As Prof. Macdonell suggests, they are well worthy of more minute study from this point of view, and a comparison with the language of the epics might lead to important chronological results. In any case, the evidence of the 'Brhad-devatā' surely makes it impossible any longer to hold the extraordinary view according to which the 'Mahābhārata' and 'Rāmāyana' were

translated into Sanskrit from some popular dialect in about the fourth or fifth century of the Christian era.

The great advance which this edition marks in the study of the 'Bṛhad-devatā' can only be fully realized when it is compared with the earlier edition of Rājendralāla Mitra in the "Bibliotheca Indica" (1889-1892). Such a comparison is facilitated by the admirable arrangement which Prof. Macdonell has adopted in placing the text with introduction and appendixes in one volume, and the translation, with critical and illustrative notes immediately after each *s'loka*, in the other, in such a manner that the reader is able to see at a glance the text and all the material both for its justification and its interpretation. It would be invidious to insist on the many difficulties and shortcomings which are apparent in the earlier edition, for these were, no doubt, in a great measure due to the lack of materials which have since been brought together: it is enough to note that, in the new edition, only some half-dozen doubtful passages still remain. To have attained such a result in the case of a text of unusual difficulty is a real triumph.

Bhagavad-Gītā; or, the Lord's Song. Translated by Lionel D. Barnett. "Temple Classics." (Dent & Co.)—The sciolist has in recent years taken possession of the domain of Indian religion, so far as its popular presentation is concerned, to such a degree that it is with more than ordinary pleasure that we welcome an English translation of a Sanskrit sacred text which, while primarily intended to be popular in character, is nevertheless the work of a thoroughly competent scholar. Translations of the 'Bhagavad-Gītā' into the various modern languages of Europe are by no means few in number; but it may be stated of them generally that those which are scholarly are not adapted for popular use, and those which are professedly popular are scarcely worthy of serious consideration. The 'Bhagavad-Gītā' is essentially a book the very difficulties of which can only be appreciated by one who has made a wide and deep study of Indian philosophy. Such preliminary knowledge of the various systems of thought as is absolutely necessary for the comprehension of this philosophical poem is given, clearly and concisely, by Dr. Barnett in the introduction to his translation. This introduction in itself forms a very useful and convenient *résumé* of a difficult subject; and some of its sections—notably those on 'The Cult of Vishnu-Krishna and Vasudeva' and 'The Yoga in the Bhagavad-Gītā'—will not be read without profit even by professed students of Indian philosophy. The difficulty of finding words that will adequately express philosophical conceptions is notorious. It is evident from the barbarous creations of our own philosophers; it is still more evident when the attempt is actually made to express in a modern language ideas which are themselves alien to modern thought. It would, therefore, naturally be easy to question the fitness of some of the English equivalents which Dr. Barnett in his translation assigns to Sanskrit philosophical terms; but it must be confessed that, in most cases, it would not be easy to suggest anything more satisfactory. His rendering of the constantly occurring *yoga*, for instance, by the colourless word "rule," which scarcely bears the same connotation, does not, at first sight, commend itself; but the difficulty is only realized when the attempt is made to find a single English equivalent for a term which, as Dr. Barnett remarks, is used in the 'Bhaga-

vad-Gītā' "to cover all the fields of activity traversed by the human soul in its quest of this goal (i.e. final bliss)."

The 'Bhagavad-Gītā' is the best-known product of that school of thought which alone gave to India a personal religion. In its tenets of "duty" and "Divine Love" it approaches far more closely than any other to the doctrines of the Old and New Testaments. It has, therefore, a special interest for Western readers, amongst whom Dr. Barnett's excellent little book should meet with a cordial reception.

Précis de Grammaire Pālie. Par Victor Henry. (Paris, École Française d'Extrême Orient.)—Pāli, as Prof. Victor Henry well observes, may be learnt in two ways. If studied by itself and apart from Sanskrit, it will appear to the student to consist of unreasonable rules and exasperating anomalies; if studied in conjunction with Sanskrit, by far the greater number of rules and apparent anomalies will alike be seen to admit of an intelligent etymological explanation. There can surely be few practical teachers, or few self-taught students, who have had actual experience of these two ways, who will not cordially agree with M. Henry that the latter is by far the more satisfactory, and, in the end, probably also the easier, even though it involves the acquisition to some extent of two languages instead of one. Some who were schoolboys in the seventies will remember how, after learning Latin and French unintelligently for years, an entirely new interest in both languages was awakened in them by Brachet's Public School French Grammar, where much that seems incomprehensible in the forms and inflexions of French receives a natural explanation by reference to Latin. A similar enlightenment awaits the student who embarks on the study of Pāli under Prof. Henry's direction. His method is strictly historical and strictly scientific, in so far as he treats all forms and inflexions from the point of view of development, and in accordance with the established principles of comparative philology. This volume, therefore, assumes that the student has already acquired some knowledge of Sanskrit grammar, and constantly refers to the author's 'Éléments de Sanscrit Classique,' which appeared in the same series. The first portion of the book—about one-third of the whole—is very properly devoted to the phonetics of the Pāli language; and the remainder is occupied with a presentation, both lucid and thorough, of the declensional and conjugational forms. From the beginning to the end, the interest of the student is sustained by a carefully graduated selection of extracts from Pāli literature in prose and verse, the translation of which, even at the earliest stage, will present no great difficulties when once some facility has been attained in the use of the two keys supplied—the Pāli-Sanskrit and the Sanskrit-French vocabularies. M. Henry's 'Précis' is undoubtedly by far the best introduction to the study of Pāli which has yet appeared. It affords a welcome illustration of the fact that ancient classical languages not only admit of a strictly scientific treatment, but also gain enormously in interest when they are so studied.

SHOOTING AND HUNTING.

Two handsome volumes on *Big Game Shooting*, by various contributors, have been added to the "Country Life Library of Sport" (Offices of *Country Life* and George Newnes). They are well turned out: the

type is good, and the illustrations, lavishly supplied, are fully up to the high standard set by the series. The illustrations are, of course, on loaded paper, which tends to make the book heavy; but in most cases there is an illustration on each side of the page, so that one gets two full-page pictures for each loaded leaf.

Vol. i. deals with the sporting rifle, and the big game of Europe and America; vol. ii. with the big game of Africa and Asia. The rifle is well described, the subject being in the capable hands of Major the Hon. T. F. Fremantle, whose book on the weapon is a recognized authority. The various changes from solid spherical bullets hammered down a muzzle-loader, through elongated bullets of many patterns and the express system of thirty years ago, to the small bores of to-day, with their low trajectory and remarkable energy, are sufficiently traced. The relative advantages of double and single rifles for sporting purposes are considered, Major Fremantle inclining (and generally we agree with him) to the single barrel with a magazine. But a good deal depends on the game to be faced, for when it is dangerous and at close quarters a double rifle is preferable. Indeed, for any considerable sporting trip after big game both rifles are required: a double for extra-heavy or dangerous game, and a couple of magazine small-bore rifles for ordinary use. Telescopic sights are mentioned as excellent for stalking, and specially good for long shots, and are, it seems, at the present time coming more generally into use. Messrs. Ross add a few pages on the subject of sporting telescopes—not those fixed to the rifle, but for spying purposes. There is no doubt that a good glass is a most important item of outfit, for, in addition to its use in finding game, it enables the sportsman to decide at a great distance whether to stalk or to try elsewhere.

European big game includes the red deer of Scotland and the park red deer of England, the latter showing remarkably the beneficial effect of good living. The heads of some of the stags of Warnham Court seem to approach in weight and points those of the best continental preserves. Red deer, reindeer, and the elk of Norway are described, and a chapter is devoted to the chamois of Central and Southern Europe. Mr. Hodgson, who writes this chapter, mentions that in Austria the '450 Express is generally used; this seems an unnecessarily large bore for so small an animal.

American big game is treated under the heads moose, wapiti, caribou, muledeer, blacktail, whitetail, sheep, bears, and musk ox, for the most part by men who have already written on the subjects. Some of the authors (unfortunately, we think) continue to misname the animals, following local custom, which there is reason to hope is giving way before better knowledge. There were signs of this in some recent American books, and it is a pity, in books which may be used for reference, to perpetuate errors, and even describe two different animals under one name. This practice is by no means confined to America, though perhaps it is more developed there than elsewhere.

The newer, and therefore more interesting, chapters of this part of the volume are those dealing with the game of Alaska; and the final one, on American and Canadian game laws, by Mr. Philipps-Wolley, deserves attention. In the United States the necessity for good game laws stringently enforced is being recognized, whereas in Canada the laws may be ample, but they are habitually disregarded. The wholesale destruction of game of all sorts for commercial purposes

in the Dominion has been the subject of outspoken comment in the press.

Whilst on the subject of game laws it may be well to add a word of caution. In Africa and in Asia restrictions and stringent laws, coupled with heavy licences, have been introduced, but not always with the care and discretion that were desirable. Consequently in some cases the measures have proved to be unnecessarily vexatious to English sportsmen, whilst the chief destroyer of game escapes. Mr. Bryden, in vol. ii., writing of Africa, says:—

"No one wishes to see the game of Africa protected from extinction more ardently than the writer. But beyond all question, it is not the British gunner who shoots nowadays who is the culprit in this respect.....The man who is exterminating the game of Africa is the African himself, who, armed with a cheap gun, is dealing destruction daily and hourly, for ever creeping about the bush, and, with endless patience, manœuvring until he can gain a certain shot."

Mr. Hutchinson, in an editorial note, corroborates this, and adds that in Alaska the Indians and others who kill the game for sale are the chief offenders. The question is very complicated, and we can only suggest that, as some success has attended President Roosevelt's steps towards preservation of game, it might be desirable for our officers to study what he has done.

It is unnecessary to follow Mr. Bryden closely in his treatment of the various animals which people shoot in Africa for sport. There are the dangerous sort, and those of the deer and antelope species, many of which are not so handsome as an ordinary Jersey cow, nor more attractive to a sportsman. With reference to some of these creatures, which certainly are not sheep, the terms "ram" and "ewe" are used for the male and female; they are inappropriate, and the terms "buck" and "doe" are available.

Asiatic sport is described by Major C. S. Cumberland, who has perhaps as wide a knowledge of the varieties to be met with as any other man. Some of his experience is a little out of date, and the '500 Henry Express single rifle is a weapon rather for the museum than for the field. He is a good and safe guide, though occasionally his sentences might be improved: "soft-nosed bullets burning nitro powder" sounds strange. Nevertheless the major is a charming companion, whether after *O. poli* on the Pamirs, *O. ammon* in the Altai, stags in Turkistan and Kashmir, or tigers in the Terai.

The final chapter, on big-game shooting in Burma, by Mr. Cuming, is instructive. The country is less known than India, and the thick jungle retards exploration.

President Roosevelt not only takes his full share of such sport as his country affords, but also takes the world into his confidence and sets forth his experiences under the title of *Outdoor Pastimes of an American Hunter* (Longmans). In this book we read how the cougar or puma (*F. concolor*, Lin.) is hunted with a well-trained scratch pack; next, a bear hunt in Colorado during last spring, also with hounds, is described; wolf-coursing and a shot at mountain sheep follow; and then come very interesting chapters on the reserve, the Yellowstone Park; books on big game; and the final chapter, 'At Home'—all well told, and, so far as we know, new. The rest of the book, approximately one-third, has already been published in a volume of "The American Sportsman's Library" called 'The Deer Family,' and as that was reviewed in *The Athenæum* of August 9th, 1902, it is unnecessary to repeat the remarks then made. It is stated after

the 'Contents' that five of the eleven chapters have been recently written, the others having been revised and added to since they appeared in the publications of the Boone and Crockett Club and the above-mentioned book. If in a measure purchasers of 'The Deer Family' may regret to find so much of it reproduced, there are two main points here which may well be emphasized: first, the necessity for the preservation of game; and second, the value of shooting and camping out, especially when after big game, as training for soldiers. The illustrations are numerous and well selected; they are from photographs some of which were taken by Mr. Roosevelt or members of his family.

OUR LIBRARY TABLE.

The History of Co-operation. By George Jacob Holyoake. 2 vols. (T. Fisher Unwin.)—These two handsome volumes form a fitting memorial of the veteran reformer, who was at work upon them to the very last, the preface having been written but a few days before his death. In this he states that "other histories on this subject will be written, but, whatever their merits may be, they cannot be written by any one caring more for co-operation than myself." Holyoake, as is well known, was deeply versed in the subject from the days of the Rochdale Pioneers, so that his "story of this movement is that of an eyewitness." He was an eyewitness who knew well how to describe all he saw, and the "Pioneers" and subsequent workers are vividly brought before us.

As we gave appreciative reviews of this work when the first edition, published by Trübner, appeared (*Athenæum*, August 14th, 1875, and February 22nd, 1879), we need only refer to the third portion, which brings the history down to the present time. In this the growth of the societies is shown. The first in magnitude is that of Manchester, which employs in all its departments 15,000 persons, with annual sales amounting to 20,000,000*l.*, the banking turn-over being 87,000,000*l.* The Leeds Industrial Society can boast of having the largest store of all. This association was founded on account of the adulteration and dearth of flour, and from these evils the co-operators delivered the town. The society celebrated its jubilee in 1897, and has now 49,340 members. Mr. Holyoake in 1866 wrote the history of the Halifax Society to that date, and dedicated the volume to Horace Greeley. In 1901 this society had as many as thirty-four branches.

Mr. Holyoake regards co-operative stores as divisible into three classes. "Dark" stores are those which give no share of profits to those they employ, "give credit—which keeps up the habit of indebtedness in their members—and have no education fund in their rules." "Twilight" stores are those which have some features, but not all, of what Mr. Holyoake styles the "Sunrise" stores, which

"have the cardinal features of ready-money dealing, provision for intelligence, and who give the same dividend on the wages of all their employees as they give to the consumer who purchases at their counter. If 'Sunrise' stores increase, it will be owing to the Women's Guilds, when they understand what true co-operation means."

There is a store of this kind in Manchester. It was started in 1859 with 111 members and a capital of 289*l.* In 1872 it took the name of Equitable, and began to share profits with its employees; these now number 600, and they have from that date to March, 1905, received 20,581*l.*, while the

society has spent on educational purposes 14,940*l.* Its capital at that date was 221,550*l.*, and its roll of members 16,521, while the yearly sales average 370,088*l.* Since its foundation in 1859 its business has reached nearly 9,000,000*l.* Mr. Holyoake has given the statistics of twenty-nine of the chief stores. We have made totals of these, and find the following results: number of members, 479,977; annual profits, 2,256,532*l.*; grants to education, 20,238*l.*; number of persons employed, 32,078.

The journal representing the co-operative movement is *The Co-operative News*, which has a sale of 71,000, its capital being held by 324 societies.

The volumes give us occasional glimpses of co-operative work on the Continent. M. Larouche Joubert stated at the Congress held at Bolton in 1872 that the Co-operative Paper Manufactory made a profit of 20,000*l.* between June, 1870, and June, 1871—a surprising amount at that disastrous period for France. Reference is also made to "the magnificent Emporium Store" erected in Milan, where in 1886 Signor Luigi Buffoli founded the Unione Co-operativa among railway men. The building has a frontage of 300 feet; there are three marble arches, and in letters of gold are inscribed on these the names of Owen, Holyoake, and Neale.

We cannot praise too highly this record, interesting alike to those studying the special subject treated and to the general reader. Mr. Holyoake has in a note acknowledged his indebtedness to his daughter, Mrs. Holyoake Marsh, and to his amanuensis, Miss Amy Baum, "for assiduous reading of the proofs when sustained attention by him was impossible."

MR. CHARLES WHIBLEY'S study of *William Pitt* (Blackwood) is both eloquent in style and well informed as to fact. In opinion it errs occasionally in the direction of over-emphasis. Much of it consists in a refutation of Macaulay, and no doubt the essayist lived too close to the French Revolution, and was too much under the influence of the Fox tradition, to be an impartial judge of "the pilot that weather'd the storm." Mr. Whibley makes the scales oscillate too violently to the other side, and is too fond of the words "traitor" and "treachery." Thus the Allies are accused of having "treacherously wasted" the hardly gathered millions of Pitt. The censure may possibly hold good with regard to the timid and tortuous policy of Prussia. But Austria, if slow to move, held out with a constancy much to be admired. She did not conclude the Treaty of Campo Formio until after the abandonment of the first Coalition by Prussia, Spain, and Sardinia. Marengo and Lunéville brought her to her knees in 1801, and Austerlitz in 1805, before she would consent to peace. We are asked, too, to regard Grenville as "guilty of a baseness rare even in the annals of political treachery" when he declined to join Pitt's last Ministry. That degree of invective should be reserved for Thurlow and Wedderburn. Grenville may have been muddle-headed, but in his obstinate way he was fighting against the principle of exclusion. If any one was a traitor, it was George III., who declared that he would prefer civil war to Fox. Apart from this defect, there is little to blame and much to praise in this timely estimate of Pitt's career. The account of the statesman's early years and the criticism of his oratory are particularly well done. As Mr. Whibley remarks, Pitt's characteristics as a speaker were clarity and restraint, though he could rise, as in his magnificent oration on the slave trade, to a lofty flight.

Again, the resignation of 1801 is sagaciously attributed, not to the dictates of ambition or prudence, but to the simple fact that, having come to open variance with the King, no other course lay open to the Minister. Mr. Whibley is, perhaps, too much inclined to tie down Fox too closely to the written and spoken word. It is difficult to read his private correspondence, with its rejoicings over British defeats, without a certain measure of resentment nowadays; but to his contemporaries his extravagance was part of the man, and Lord North parried one of his most violent tirades against his Ministry effectively enough when he remarked, "Charles, I am glad you did not fall on me to-day, for you was in full feather." Mr. Whibley should not have printed a well-known quotation "Alieni appetens, sui profugus."

The Approach to Philosophy. By Ralph Barton Perry. (Longmans & Co.)—This book begins well. Dr. Perry announces it as his aim "to make the reader more solicitously aware of the philosophy that is in him, or to provoke him to philosophy in his own interests." Hence in Part I. he seeks to show how practical life, poetry, religion, and science form so many natural starting-points whence the approach to philosophy may be made. These earlier chapters have for the most part already appeared in various periodicals, and are written clearly and easily. They are admirably calculated to awaken in the beginner a certain general interest and expectancy. There is nothing very distinctive about the philosophic doctrine they embody. Such prolegomena do not, indeed, lend themselves to the developing of original views. For this same reason it would hardly be fair to try to pin Dr. Perry down to definite heresies, although his language is at times suspiciously loose. For instance, he has a way of speaking as if the universe which philosophy seeks to know is something which the individual confronts—a "residual environment" or what not, having "totality" despite the fact that we and our ideals are not of it. A popular treatment, however, is almost bound to compromise with the popular opinion that reality is "something over there."

The remaining two-thirds of the book strike us as less happily conceived. Doubtless Dr. Perry would plead that at this point it was incumbent on him to introduce the Harvard tiro to "the tradition and technicalities of the academic discipline." Ah, these academic disciplines! Part II. offers "a brief survey of the entire programme of philosophy" in the form of "a general classification of philosophical problems and conceptions independently of any special point of view." Part III. is complementary thereto. It specifies the main types of philosophic system, with intent to show how, with changing point of view, these same problems and conceptions arrange themselves in various perspective. Dr. Perry has compressed a wonderful amount of information into a short space. Nevertheless we are sorry for the beginner who approaches philosophy by way of such a wilderness of -isms. Surely,

Hadde he never so many clothes on,
But he woulde be colde as any stone.

Mere history of philosophy may impart erudition, but it is about the last thing to quicken enthusiasm. As well approach religion by way of comparative mythology.

MESSRS. PLON-NOURRIT & C^{ie}. publish a little volume entitled *Versailles*, from the pen of M. A. Bertrand, who has written on the subject in the *Revue des Deux Mondes*. The book contains two or three pages relating to the library of the town, a collection to the

value of which it is well that attention should be called. The author is one of a number of inhabitant-admirers of Versailles who are naturally anxious that, on the ground of the historical importance of the connexion of the Palace with the history of France, public money should be spent on keeping it up, if not upon actual "restoration." France, as it is, spends much more money upon historical edifices and upon the fine arts than does any other Power—with results not uniformly successful, according to our views. It is a question whether the ancient monuments of France would not be of more value than they are if no public money at all had been spent on them, so far as the process of injudicious "restoration" been carried. That there should be a sufficient staff in the gardens at Versailles to prevent wilful damage is fairly obvious. That the fine work which has stood for a century and a half or two centuries in the open air must gradually fade away is certain. Nothing could prevent degradation and decay. Removal to the Louvre has been practised in many cases, but in many others is not a satisfactory mode of treatment, besides which it comes too late. As regards the interior, enormous harm was done at Versailles, as at Fontainebleau, when Louis Philippe attempted to carry out the policy of creating historical museums within the palaces of France. M. P. de Nolhac may be trusted to do all that can be done judiciously, but the advice of M. Bertrand is not sufficiently clear to be safe. That more should be done to guard against the danger of fire is the one piece of counsel given by him which can without doubt be heartily approved. He has our sympathy in asking for the creation of a great national museum of tapestry, but it is far from certain that Versailles, though there is wall space available, is the best place. The exhibition of the Garde Meuble itself, in addition to the Louvre and Cluny, affords perhaps a better means of showing the finest things than would Versailles. There is space, too, at the Gobelins, and much might be said for exhibiting the tapestries of France within the walls of that strange city of the dead—lost in Paris—where the finest of these tapestries were made.

Les Sources Inédites de l'Histoire du Maroc. Par le Comte Henry de Castries. (Paris, Leroux.)—This is the first volume of what promises to be a monumental trilogy, for it runs to close upon seven hundred very large pages. It is no work hastily devised to meet the occasion of the Algieras conference, but the outcome of years of patient study and research by one whose reputation as an African traveller stands high. It is in many ways characteristic of an admirable feature of French scholarship—unfailing fidelity to the actual document. Indeed, the work is rather bibliography than history. In brief, we have for the first time a comprehensive collection, from the archives and libraries of France, England, Austria, Spain, and other countries, of unpublished manuscripts, records, letters, and documents relating to Morocco between the years 1530 and 1845. This should prove of inestimable value, not alone to French students and historians, but also to European literature.

The author divides his material into three main parts: (1) The Sa'adi dynasty, 1530 to 1660, the present volume; (2) the Filali dynasty, or, as one might almost say, the Moulay Ismail cycle, 1660 to 1757; and (3) the Filali dynasty of 1757 to 1845. The latter date may fairly be regarded as the point of departure for the study of contemporary Morocco, since it was the period of

the definite delimitation of Moorish and Algerian territory, and the ratification of the treaties with the various European Powers which have since maintained relations with the "Lofty Portal." His English researches naturally brought M. de Castries into contact with Sir Lambert Playfair's 'Bibliography of Morocco,' and he acknowledges the respectability of a work which deals with no fewer than 2,062 "numéros." But he is under no delusions regarding the true value of a large portion of this material, and blames Sir Lambert for having included mere fairy tales and legends. The prevailing ignorance of Morocco has led many into mere imagination, and, again, into plagiarism both covert and open. Not once or twice, but many times, the reviewer has opened an eighteenth-century work on Morocco which was new to him, only to find a bald rehash of matter with which he was already familiar elsewhere. M. de Castries is justified in his rather severe comments upon many of those who came before him in his bibliographical study of Morocco.

Oswald Bastable, and Others. By E. Nesbit. (Wells Gardner & Co.)—The Bastable children are always good company, and our one quarrel with the new volume is that their most recent performances, as chronicled by Oswald, occupy only a third of it. This gives rise to a terrible suspicion that they are now to grow up, and will be far too sophisticated in future to raffle a goat as "an object of value and virtue," to suffer qualms of conscience with regard to flying fire balloons, or to play at being coiners in an "Enchanceried House." We prefer to hope, however, that Oswald is merely idle, for his closing observations show no lack of his usual ingenuousness, and foreshadow no approach of maturity:—

"Did Oswald tell a lie to the butcher? [when he said that the sham half-crowns had been given to him, which they were—as pennies.] He has often wondered. He hopes not. It is easy to know whether a thing is a lie or not when nothing depends on it. But when events are happening, and the utmost rigour of the law may be the result of your making a mistake, you have to tell the truth as carefully as you can. If ever he goes to stay with old nurse again, he thinks he will tell the butcher all in confidence."

For our sakes as well as for the "honour of a Bastable," it is to be hoped that that visit will speedily be paid, and that further "events" will happen.

The "others" whose doings fill the rest of the book have the nice and natural characteristics of all E. Nesbit's child-creations, but their experiences are so complicated with dreams and dragons and princesses that, while they have no claim to rank amongst the classic fairy lore of the nursery, they hardly appeal sufficiently to the workaday side of a child's imagination.

The Pedigree of Hunter of Abbotshill and Barjarg. By A. A. Hunter. (Elliot Stock.)—This well-arranged, critical, and careful account of the widely spreading family descended from James Hunter, who acquired the lands of Abbotshill, in Ayr, from the Abbot of Crossraguel in 1569, might be usefully consulted by would-be compilers of printed genealogies. For the author is laudably anxious to avoid the acceptance of tradition devoid of proof, even on the point of the family's descent from Hunter of Hunterston, which the matriculations at the Lyon Office persistently assert. The illustrations, which are numerous, comprise the seats of the family, portraits of its members, and facsimiles of matriculations of arms. The best-known branch of the house, probably, is that of Hunter-Blair of Blairquhan, founded by an Edinburgh banker under George III.

The Cambridge Year-Book and Directory (Sonnenschein) has the same merits as its Oxford predecessor, being a remarkably complete list of graduates.

Kelly's Handbook to the Titled, Landed, and Official Classes for 1906 (Kelly's Directories) is just out. It is the most convenient and handy book of its kind that we know, for it is not too big and it presents a vast amount of detail in accurate form. Considerations of space demand, of course, short notices, but in all the cases we have examined we have found essential points mentioned.

We are glad to notice the enterprise of Messrs. Routledge in adding to their "Universal Library" interesting books which have hitherto been outside the scope of such popular reprints, like Fraser's *Words on Wellington*, and Sybel's *History of the Crusades*, edited by Lady Duff Gordon. *Horæ Subsecivæ*, Series I., in the same "Library," puts within the reach of everybody a charming author known to most "professed literati," but—thanks, perhaps, to his common name of John Brown and the dull title of his essays—ignored hitherto by many readers who are bound to rejoice in their new "find."

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Adamnan (St.), *The Life of St. Columba*, translated by W. Hayshe, 1/ net.
 Christianity and the Working Classes, edited by G. Law, 3/6 net.
 Coles (V. S. S.), *Pastoral Work in Country Districts*, 3/6 net.
 Collins (E.), *The Wisdom of Israel*, 1/ net.
 Felton (C. L.), *Our Reasonable Service*, 1/6 net.
 Hall (A. C. A.), *The Relations of Faith and Life*, 2/6 net.
 Inaugural Lectures delivered by Members of the Faculty of Theology, Manchester, edited by A. S. Peake, 7/6 net.
 Jones (R. M.), *Social Law in the Spiritual World*, 5/ net.
 Maclaren (A.), *The Books of Isaiah and Jeremiah; The Gospel according to St. Matthew*, chaps. xviii.-xxviii., 7/6 net.
 Moulton (J. H.), *A Grammar of New Testament Greek; Vol. I. Prolegomena*, 8/ net.
 Orr (J.), *The Problem of the Old Testament*, 10/ net.
 Pierce (R. F. Y.), *Pencil Points for Preacher and Teacher*, 3/6 net.
 Sanday (W.), *Outlines of the Life of Christ*, second edition, 5/ net.
 Scott (J. J.), *The Making of the Gospels*, 1/ net.
 Wood (N. K.), *The Witness of Sin*, 3/ net.

Fine Art and Archaeology.

- Archæological Survey, United Provinces and Punjab, Annual Progress Report, and Photographs and Drawings.
 Cram (R. A.), *Impressions of Japanese Architecture and the Allied Arts*, 10/6 net.
 Davies (N. de G.), *The Rock Tombs of El Amarna: Part III. The Tombs of Huy and Ahmes*.
 Erskine (Mrs. S.), *Beautiful Women in History and Art*, 21/ net.
 Howe (M.), *Roma Beata*, 10/6 net.
 Potter (M. K.), *The Art of the Venice Academy*, 6/ net.
 Roberts (H. W.), *Architectural Sketching and Drawing in Perspective*, 7/6 net.
 Year's Art, 1906, compiled by A. C. R. Carter, 3/6 net.

Poetry and the Drama.

- Allen (J.), *The Confessions of John Allen, and other Poems*.
 New-Hebrew School of Poets of the Spanish-Arabian Epoch, edited by H. Brody and K. Albrecht, 7/6 net.
 Treherne's Waistcoat Pocket Classics: *The Not-Browne Mayd*; Sonnets by John Keats, 6d. each.
 Watts-Dunton (T.), *The Coming of Love, and other Poems*, seventh edition, 5/ net.
 Woodberry (G. E.), *Swinburne*, 1/6 net.

Bibliography.

- Blumhardt (J. F.), *Catalogue of the Library of the India Office: Bengali, Oriya, and Assamese Books*.
 Book-Auction Records, edited by F. Karlsake, Vol. III., Part I.

Philosophy.

- Davidson (J.), *A New Interpretation of Herbart's Psychology and Educational Theory through the Philosophy of Leibniz*, 5/ net.
 Deussen (P.), *The Philosophy of the Upanishads*, translated by Rev. A. S. Geden, 10/6 net.

Political Economy.

- Fitzsimmons (O. K.), *Metamorphose*, 8/ net.
 Jeans (J. S.), *The Iron Trade of Great Britain*, 2/6 net.
 Shadwell (A.), *Industrial Efficiency*, Vols. I. and II., 26/ net.

History and Biography.

- American Historical Review, Vol. XI., No. 2.
 Broadley (A. M.) and Bartelot (R. G.), *The Three Dorset Captains at Trafalgar*, 15/ net.
 Hoadly (T.), *The History of England from the Earliest Times to the Norman Conquest*, 7/6 net.

- Holyoake (G. J.), *The History of Co-operation*, 2 vols., 21/ net.
 Hone (N. J.), *The Manor and Manorial Records*, 7/6 net.
 Kennedy (P.), *A History of the Great Moghuls*, Vol. I., 15/ net.

Geography and Travel.

- Hare (A. J. C.), *Days near Rome*, fourth edition, revised by St. Clair Baddeley, 10/6 net.
 Walters (T.), *On Yuan Chwang's Travels in India*, edited by T. W. Rhys Davids and S. W. Bushell, Vol. II.

Sports and Pastimes.

- Hubback (T. R.), *Elephant and Seladung Hunting in the Federated Malay States*, 10/6 net.
 Talbot (J. S.), *Foxes at Home, and Reminiscences*, 5/ net.

Education.

- Public Schools Year-Book, 1906, 2/6 net.

Philology.

- Demosthenes against Midias, edited by W. W. Goodwin, 9/ net.
 Johansson (A.), *Phonetics of the New High German Language*, 3/ net.
 Journal of Philology, No. 50, 4/6 net.

School-Books.

- Arnold's Graduated French Unseens, edited by V. Oger, 4 parts, 8d. each.
 Arnold's Latin Texts: Livy, Selections; Cicero, First and Second Speeches against Catiline; Horace, Odes, Book I., Phædrus, Selections from the Fables, 8d. each.
 Black's Picture Lessons in English, Book I., 6d.
 Burke's Speeches on American Taxation and Conciliation with America, edited by A. D. Innes, 3/ net.
 Clark (G. E.), *Guide to Essay-Writing and English Composition*, 1/6 net.
 Edmunds (W.), *Sound and Rhythm*, 2/6 net.
 Gospel according to St. Luke, edited by W. Williamson, 2/ net.
 Hewitt (H. M.) and Beach (G.), *Preliminary Certificate English Grammar*, 2/6 net.
 Lukin (J.), *Turning for Beginners*, 1/6 net.
 Magnus (L.), *How to Read English Literature: Chaucer to Milton*, 2/6 net.
 Symons (D.), *Object Drawing for Schools*, 2/6 net.

Science.

- Bottone (S. R.), *Modern Dynamos and Batteries for Amateurs and Students*, 2/6 net.
 Cullingworth (C. J.), *Oliver Wendell Holmes and the Contagiousness of Puerperal Fever*, 2/6 net.
 Dresser (H. W.), *Health and the Inner Life*, 6/ net.
 Fish (D. S.), *The Book of the Winter Garden*, 2/6 net.
 Geikie (Sir A.), *The Founders of Geology*, Second Edition, 10/ net.
 Guppy (H. B.), *Observations of a Naturalist in the Pacific: Vol. II. Plant Dispersal*, 21/ net.
 Pearl Oyster Fisheries of the Gulf of Mannar, Report by W. A. Herdman: Parts III and IV. Marine Biology of Ceylon.
 Phil (J.), *The Seven Follies of Science*, 5/ net.
 Ralfe (P. G.), *The Birds of the Isle of Man*, 18/ net.
 Sanitary Record Year-Book and Diary for 1906, 2/6 net.
 Schryver (S. R.), *Chemistry of the Albumens*, 7/6 net.
 Watson (R. Marriott), *The Heart of a Garden*, 7/6 net.
 Weininger (O.), *Sex and Character*, 17/ net.
 Woolcott (F. J.), *Lectures upon the Nursing of Infectious Diseases*, 2/6 net.

Juvenile Books.

- Molesworth (Mrs.), *Grandmother Dear*, 6d.
 General Literature.
 Alston (L.), *The Obligation of Obedience to the Law of the State*, 2/ net.
 Barr (A. E.), *The Belle of Bowling Green*, 6/ net.
 Birmingham (G. A.), *Hyacinth*, 6/ net.
 Cary (E. L.), *The Novels of Henry James, a Study*, 5/ net.
 County Councils, Municipal Corporations, and Local Government Year-Book for 1906, 10/6 net.
 Experiences of Mack, by Himself, 3/6 net.
 Frankau (G.), *X Y Z of Bridge*, 1/ net.
 Gould (N.), *The Lady Trainer*, 2/ net.
 Gregory (Lady), *Gods and Fighting Men*, 6/ net.
 Hazell's Annual: *Guide to the New House of Commons*, 6d. net.
 Hythe Musketry Course Made Easy, 1/ net.
 Kelly's Handbook to the Titled, Landed, and Official Classes, 1906, 16/ net.
 Langbridge (R.), *The Ambush of Young Days*, 6/ net.
 Long (G.), *Valhalla*, 6/ net.
 Meade (L. T.), *Victory*, 6/ net.
 Meadows (A. M.), *The Extreme Penalty*, 6/ net.
 Miles (E.), *Threescore a Day for Food*, 1/ net.
 Onions (O.), *The Drakestone*, 6/ net.
 Penty (A. J.), *The Restoration of the Gild System*, 3/6 net.
 Phillpotts (E.), *The Portreeve*, 6/ net.
 Physical Drill with Arms made Easy, 9d.
 Routledge's New Universal Library: Words on Wellington, by Sir W. Fraser; The Naturalist on the Amazons, by H. W. Bates; Horæ Subsecivæ, by J. Brown; The Crusades, by H. von Sybel, edited by Lady Duff Gordon, 1/ net each.
 Savile (F.) and Watson (A. E. T.), *Fate's Intruder*, 6/ net.
 Sims (G. R.), *For Life—and After*, 6/ net.
 Stuart (E.), *Harum Scaram*, 2/ net.
 Sylva (Carmen), *Suffering's Journey on the Earth*, translated by M. A. Nash, 3/6 net.
 Tenney (A. F.), *Elocution and Expression*, 5/ net.
 Tolstoy (L.), *The End of the Age preceded by the Crisis in Russia*, 2/ net.
 Vance (L. J.), *Terence O'Rourke*, 6/ net.
 Walker (C. F.), *The Cuckoo's Egg*, 6/ net.
 When It Was Light, 1/ net.
 White (F. M.), *The Weight of the Crown*, 6/ net.
 Wilson (H. L.), *The Boss of Little Arcady*, 6/ net.
 Yorke (Curtis), *Irresponsible Kitty*, 6/ net.

FOREIGN.

Law.

- Swoboda (H.), *Beiträge zur griechischen Rechtsgeschichte*, 4m.

Fine Art and Archaeology.

- Hirth's Formenschatz, Parts I and II, 1m. each.
 Jacobsthal (P.), *Der Blitz in der orientalischen und griechischen Kunst*, 3m. 60.

- Morgan (M. J. de), *Mémoires de la Délégation en Perse: Vol. VIII. Recherches Archéologiques*, Series 3, 50fr.
 Vesme (A. de), *Le Peintre-graveur Italien*, 25fr.

Drama.

- Bernstein (H.), *La Rafale*, 3fr. 50.
 Marsan (J.), *La Pastorale Dramatique en France à la fin du XVI. et au Commencement du XVII. Siècle*, 10fr.

Bibliography.

- Manuel de Bibliographie Biographique et d'Iconographie des Femmes Célèbres, Second Supplement, 25fr.

History and Biography.

- Cachot (E.), *Les Campagnes de 1799: Jourdan en Allemagne et Brune en Hollande*, 7fr. 50.
 Dumolin (M.), *Précis d'Histoire Militaire: Vol. I. Révolution*, 25fr.
 Loviot (L.), *Lettres de Gabrielle Delzant, 1874-1903*, 3fr. 50.
 Mantegazza (V.), *Il Marocco e l'Europa*, 3.50 lire.
 Mézières (A.), *Au Temps Passé*, 3fr. 50.
 Pinon (R.), *Origines et Résultats de la Guerre Russo-Japonaise*, 5fr.

Geography and Travel.

- Vianzone (T.), *Impressions d'une Française en Amérique*, 4fr.
 Warrego (P.), *L'autre Bout du Monde: Aventures et Mœurs d'Australie*, 3fr. 50.

Philology.

- Beha-Ullah: *les Préceptes du Béhâisme*, translated by H. Dreyfus and Mirza Habib-Ullah Chirazi.
 Lawāh, a Treatise on Sūfism, by Nūr-ud-Dīn Abd-ur-Rahmān Jāmi, translation by E. H. Whinfield and M. M. Kuzvint.
 Probst (A.), *Beiträge zur lateinischen Grammatik. Part III., Section 2. Der Gebrauch von "ut" bei Terenz u. Verwandten*, 4m.
 Wilamowitz-Moellendorf (U. von), *Die Textgeschichte der griechischen Bukoliker*, 8m.

Science.

- Boletín del Cuerpo de Ingenieros de Minas del Perú: No. 27, Caudal, Procedencia y Distribución de Aguas de la Provincia de Tumbes; No. 28, Estudio de un proyecto para irrigar el valle de Ica.
 Trélat (E.), *Questions de Sahnbrité*, 4fr.
 Vaudet (P.), *Technique Précise de Radiothérapie*, 5fr.

General Literature.

- Albane (C.), *L'Age de Raison*, 3fr. 50.
 Germain (A.), *Les Hystériques de Paris*, 3fr. 50.
 Ghistelles (G. V. de), *L'autre Justice*, 3fr. 50.
 Guillaumin (E.), *Près du Sol*, 3fr. 50.
 Louys (P.), *Archipel*, 3fr. 50.
 Mirbeau (O.), *Sébastien Roch*, 3fr. 50.
 Tinsieu (L. de), *Les Étonnantes de la Chanoinesse, Quatorzième Edition*, 3fr. 50.
 Verdère (G.), *Ce qu'on méprise...*, 3fr. 50.

* * All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

J. P. EDMOND.

THE death of Mr. John Philip Edmond, Librarian to the Society of Writers to His Majesty's Signet, which was briefly referred to in last week's 'Literary Gossip,' leaves a sad gap in the front rank of bibliographers in the United Kingdom, and will be deeply lamented by many, not only in this country, but also abroad, who had the opportunity of making his acquaintance and profiting by his wide knowledge. He was born and educated at Aberdeen, and was for some years engaged in a bookbinding and publishing business there, leaving it in 1889 to become assistant librarian at Sion College. In 1891 he became librarian to the Earl of Crawford at Haigh Hall, which contained then and now one of the largest private libraries in the United Kingdom, a post which he resigned on his appointment in 1904 to the Signet Library. The number and position of those who attended his funeral testified to the rapidity with which his abilities as a librarian and his character as a man became known and esteemed in his new sphere of work.

While still at Aberdeen Mr. Edmond had already made for himself a position among bibliographers by his work on 'The Aberdeen Printers, 1884-8, and by his edition of 'Cocke Lorelles Boke.' The former—a model of a special bibliography—was followed up by the publication in 1890 of the 'Annals of Scottish Printing' in collaboration with Dr. R. Dickson. Of this important work Mr. Edmond is responsible for the second part, as for the general editorship of the whole. His association with the library at Haigh Hall resulted in the publication of some of the most important of the valuable series published under the title

of "Bibliotheca Lindesiana." Among these are the 'Catalogue of Chinese Books and Manuscripts' (1895), to compile which he studied Chinese and Japanese; the 'Catalogue of English Broad-sides, 1505-1897,' (1898), which contains a full description, and a summary of the contents, of a very large collection, interesting alike for political and social life; the 'Catalogue of English Newspapers, 1641-66' (1901), a task of the utmost difficulty from a bibliographical point of view, and one of the greatest service to historians of the Civil War period; the collation of 'Bulletins of the National Assembly and Convention, 1792-5'; and the 'Catalogue of a Collection of 1,500 Tracts by Martin Luther and his Contemporaries, 1511-98' (1903), in which he succeeded in fixing entirely from a bibliographical point of view, the date, printer, and place of origin of the enormous number of anonymous Reformation tracts issued in Germany during this period. His attributions were confirmed by the simultaneous publication of Proctor's 'Index,' Part II., as far as it went in date, to the pleasure of both.

Mr. Edmond was essentially a pioneer worker, and his catalogues in nearly every case open out new ground and put at the disposal of future workers a large amount of material already worked over and systematized. He was one of the first members of the New Spalding Club, and was at the time of his death President of the Edinburgh Bibliographical Society, to the *Proceedings* of which he had contributed a large number of papers on subjects connected with his work, one of the most interesting of them being on the 'Mécométrie de l'Eymant,' published in French, Spanish, Flemish, and Scottish. He took great interest in the work of the Library Association, and was a well-known figure at its meetings, as he could speak from personal knowledge of all the important European libraries of manuscripts and printed books—a knowledge which was at the disposal of any one working on his subjects. S.

EDUCATION IN THE CHANNEL ISLANDS.

Exeter College, Oxford.

IN your interesting article you say: "Victoria College, Jersey...has in its gift numerous scholarships at Oxford and Cambridge." This is hardly correct. Meanwhile, I venture to hope that the actual facts may prove of some public interest.

Three Oxford colleges—Exeter, Jesus, and Pembroke—have it within their power to award some 1,450l. a year in scholarships and exhibitions to persons born in the Channel Islands, or who have been educated, for two out of the three years last preceding the election, either at Victoria College, Jersey, or Elizabeth College, Guernsey. The scholarships are of the annual value of 100l. at the two first-mentioned Colleges, and of 80l. at Pembroke College. They may be held under certain conditions for as long as five years, and are open without limit of age. The same holds good of the exhibitions. Further, Exeter and Jesus Colleges are empowered by their statutes to award senior scholarships, not exceeding 150l. in value, and tenable under certain conditions for a further five years. Not only classics or mathematics, but also any subject recognized in the Final Honour Schools at Oxford—for instance, natural science, history, law, modern languages—may be offered by candidates with the permission of the colleges.

This magnificent endowment ought to attract multitudes of ambitious boys to the

two Channel Island schools. That it does not do so at present to any marked extent I hold to be due chiefly to public ignorance of the facts. R. R. MARETT.

THE ROYAL HISTORICAL SOCIETY.

THE nineteenth volume of the New Series of this Society's *Transactions*, just issued, is even fuller of solid historical matter than its two immediate predecessors. In addition to the papers read at the ordinary meetings, several original communications are printed as a Supplement. All of these form a welcome addition to our growing native collection of occasional texts. The papers also contain, as usual, the results, in most cases, of special researches instigated by the Society, and probably all that are printed in this volume have the value of permanent monographs. In view of the plethora of ephemeral studies and essays on historical subjects at the present day, the value of the scholarly influence of the great archaeological societies and reviews can scarcely be exaggerated. Moreover, apart from such merit as these essays may possess, they serve admirably to provide an outlet for the energies of the new type of research student that is being rapidly developed by academic reforms and foreign influences. There is, indeed, no more conspicuous sign of the useful existence of a latter-day society than the power to attract and employ new workers in some special mission of research. For lack of such enlightened enterprise its publications are too often sustained by the eleemosynary contributions of its own distinguished members, which may again do duty, in a slightly altered form, in some literary review or academic series.

The proceedings of the past session of the Royal Historical Society, which are collected in this volume, include the last Presidential Address of Dr. G. W. Prothero, which contains a notable defence of historical art as opposed to the purely scientific methods advocated by many continental scholars and recently adopted by the Cambridge Regius Professor of History. Amongst the more important papers specially arranged for, those dealing with 'The Beginnings of the King's Council' (Dr. J. F. Baldwin), 'The Inclosure of Common Fields in the Seventeenth Century' (Miss E. M. Leonard), and 'The English Occupation of Tangier' (Miss E. Routh) may be particularly mentioned. There is also a brilliant and very suggestive essay on the political influence of Bartolus by the Rev. J. Neville Figgis, and a creditable prize essay on the *origines Cisterciensium* by Mr. W. A. P. Mason. Amongst the original documents communicated by various scholars Dr. Jensen contributes a further instalment of important *documenta Vaticana* relating to Peter's Pence in England; Mr. Leadam edits some hitherto unsuspected and curious proceedings instituted against Polydore Vergil in the Court of Exchequer; and Mr. Marsden has compiled from numerous original sources a remarkable list of English ships in the reign of James I. We note with pleasure that the volume is furnished with an exhaustive index.

BARRY CORNWALL'S LINES TO LAMB.

B. W. PROCTER, commonly known as Barry Cornwall, made Lamb's acquaintance about the time of the Lambs' removal from the Temple in 1817. By 1820 this acquaintance had ripened into a warm friendship, which lasted for the rest of Lamb's life. In this year there appeared in *The*

London Magazine Lamb's sonnet to Barry Cornwall; and in 1823, when the latter published his 'Flood of Thessaly, The Girl of Provence, and other Poems,' he returned the compliment by dedicating in verse one of the poems to Lamb. As these lines do not appear to have been reprinted elsewhere, and as they may be unknown to many of Lamb's admirers, I now copy them, in the hope that they may be considered of sufficient interest to justify their being rescued from their hiding-place:—

This Vision of
The Fall of Saturn
is inscribed
To Charles Lamb
By his Admirer and Sincere Friend
The Author.

Good Friend! whose spirit, like an April day,
Is full of change,—bright flashes and some rain,
Fantastic, gay,—yet gentler more than gay,
And rich and deep as in [sic] the populous main,
Take—(if thou wilt)—my song. I build my fame
Beneath the shadow of thy rising name
(Which shall not pass away while wit shall be.)
Proud to associate my verse with thee.

S. BUTTERWORTH.

Literary Gossip.

MR. UNWIN will publish this spring an autobiographical volume by Capt. J. W. Gambier, who was *Times* correspondent in the Russo-Turkish War. It will be entitled 'Links in my Life on Land and Sea,' and will give a picture of the navy as it was in early Victorian days—virtually as Nelson left it. Capt. Gambier has had an adventurous life in many lands, and his book describes, among other things, incidents in the Crimean and New Zealand wars and fights with savages in the Pacific islands.

MR. WERNER LAURIE will issue shortly a volume of political recollections by Mr. John A. Bridges, J.P. Mr. Bridges is the brother of Mr. Robert Bridges, the distinguished English poet and metrist, and his book will be called 'Reminiscences of a Country Politician.'

MESSRS. SMITH, ELDER & Co., will have ready on the 20th inst. a new novel entitled 'The Poison of Tongues,' by M. E. Carr, the author of 'Love and Honour.' The story opens with the somewhat unexpected advent in a frivolous, modern house-party of Capt. Thursby, a friend of the hostess's dead son. The "intruder's" presence imparts a deeper element to the everyday English life, and is destined to exert a lasting influence on more than one of the party. The manner in which they believe or retail gossip brings out their several idiosyncrasies. The main interest culminates in the attitude of the hostess's daughter towards Thursby, but is diversified by the leisurely courtship of an older couple.

FATHER BENSON'S new historical romance 'Richard Raynal, Solitary,' is to be published by Sir Isaac Pitman & Sons at an early date. The period of the story is the fifteenth century, and among the characters introduced are Henry VI. (founder of Eton and King's College, Cambridge) and Cardinal Beaufort, Bishop of Winchester and cousin to that monarch.

UNDER the title 'The Spurgeon Family : being an account of the Descent and Family of Charles Haddon Spurgeon,' a new genealogical work will be published shortly. It will contain notices of the Spurgeon family (more particularly the Essex branch) from 1465 to the present day, and will include many portraits, facsimiles, pedigrees, and extracts from parish registers. Among the last may be mentioned a facsimile of an extract from the register of Burnham Thorpe, in which one of the witnesses is Nelson. The work has been compiled by Mr. W. H. Higgs, and will be published by Mr. Elliot Stock.

At the February meeting of the Committee of Management of the Incorporated Society of Authors Sir Henry Bergne, K.C.B., and Mr. Arthur W. à Beckett were unanimously re-elected respectively chairman and vice-chairman of that body.

THE lectures delivered by Acton as Regius Professor of History in Cambridge have been entrusted by his son, the present peer, to Mr. R. V. Laurence, of Trinity College, Cambridge, and will be published by Messrs. Macmillan. As the labour of editing them has been more severe than was anticipated, owing to the multitude of allusions and references to be verified, Lord Acton has fortunately secured the further assistance of the Rev. J. Neville Figgis, another distinguished student under his father. Thanks to this timely aid, the book will be soon ready, and will appear under the joint editorship of Mr. Laurence and Mr. Figgis.

AFTER several years' service as literary reader for Messrs. Harmsworth, Mr. Gordon Richards has resigned his appointment in order to inaugurate and carry on an Authors' Advisory Bureau. He is joined in this work by Mr. Wilkinson Sherren, author of 'The Wessex of Romance' and 'A Rustic Dreamer.'

MESSRS. BELL have in the press a new and cheaper edition of Abbot Gasquet's 'Henry VIII. and the English Monasteries,' which will contain a newly written introduction by the author.

THE Rev. Edward Henry Perowne, who had been Master of Corpus College, Cambridge, since 1879, died on Monday last at the age of eighty. Dr. Perowne was Porson Prizeman in 1848 and Senior Classic in 1850. He was Hulsean Lecturer in 1866, his subject being 'The Godhead of Jesus,' and produced a commentary on the Galatians, with other work of an Evangelical type.

MR. G. F. BRADBY, the author of 'The Marquis's Eye,' will publish with Messrs. Smith & Elder on the 20th inst. a new book entitled 'Dick : a Story without a Plot.' Dick is just an English schoolboy whom fate entrusts for one summer holiday to his childless middle-aged uncle and aunt. The uncle draws a picture of the average healthy boy, through whose silences and reserves, and seemingly aimless mischief, he has, on occasion, the power to penetrate to the inarticulate

manliness and humour beneath. Mr. Bradby makes Dick a Rugby boy, but the character and incidents are purely imaginary.

WE regret to notice the death on Monday last, at Edinburgh, of Mr. Coutts Trotter. Born in 1831, Mr. Trotter had travelled widely, and contributed to our columns many excellent reviews of books concerning distant regions. He had not, however, written of late years, owing to his indifferent health.

MR. ERNEST MAYER, of the International Copyright Bureau, writes :—

"Russia being unfortunately outside the Berne Convention, there are not, of course, any legal means to prevent the appropriation of the best work by English authors on the part of Russian publishers and editors. I am, however, inclined to think that I have hit upon a scheme whereby this wholesale robbery can effectively be put a stop to. I should therefore be glad if you would draw your readers' attention thereto and advise them to communicate with us. I venture to request this favour chiefly in the interest of short-story writers."

AN interesting and suggestive contribution to the literature of the separation of Church and State in France has just been published by the Comte d'Haussonville. It is entitled 'Après la Séparation,' and is followed by the text of the law concerning the separation. M. d'Haussonville approaches the subject from the lay Catholic point of view, and discusses especially the constitution and working of the associations whose function it will be to provide funds for the maintenance of public worship.

THE Religious Tract Society are about to issue a new volume under the title of 'The Ashes of Roses,' and other Bible studies, by Dr. W. L. Watkinson, who is well known as an effective preacher.

THE annual meeting of the Booksellers' Provident Institution will be held at Stationers' Hall on Tuesday evening, March 13th. After the business, the meeting will merge into a soirée, at which the Bishop of London is expected to deliver an address. A limited number of tickets will be reserved for the public until March 1st. Applications should be made to the Secretary, Mr. G. Larnar, 28, Paternoster Row.

As we go to press, we hear with regret of the death, on the 6th inst., of Mr. James Bonwick, who recently published his 'Octogenarian Reminiscences.' Mr. Bonwick was a veteran among Australian writers, having published his first work on 'Geography for Young Australians' as far back as 1846; since that year his pen has never been idle. Mr. Bonwick, who was born in London, emigrated to Tasmania in 1838, and afterwards resided in South Australia and Victoria, where he was Inspector of the Public Schools. He returned to this country in 1871. He was Government Archivist of New South Wales, and most assiduous in his search for documents concerning the early history of Australia.

At the meeting of the Society of Antiquaries on Thursday next Mr. W. H. St. John Hope will read a paper on the loss of King John's baggage train in the Wellstream in October, 1216.

AN interesting Burns relic was sold in Glasgow on Monday in the form of an Excise return for April and May, 1791, signed and dated by the poet. After a keen competition the relic was knocked down at 17 guineas to a Dumfries hotel-keeper who possesses several other mementoes of Burns. At the same sale a copy of Chaucer, a small folio in black letter, dated 1542, was sold for 29l.

AMONG the recipients of the Legion of Honour is M. Bourguignon, who has been director of the "Librairie Agricole" of the *Maison Rustique* of Paris for thirty-five years, and also looks after the *Journal d'Agriculture Pratique* and the *Revue Horticole*.

A WRITER in one of the Paris daily papers makes the interesting announcement that the new or eighth edition of the 'Dictionary' of the French Academy is expected to be completed within the next 200 years! It was begun in 1877, and the entries under the letter C cannot be finished and published until 1907 or 1908. It will be seen, therefore, that the Immortals are not in a hurry. The last or seventh edition occupied from 1835 to 1877; the five previous editions, 1694 to 1835, averaged almost 28 years each; whilst the first edition, which was begun in 1635, the date of the official foundation of the society, was finished in 1694.

M. CHARLES CORD'HOMME, who died at Rouen on Sunday last at the age of eighty, was one of the most prominent personages in the French revolutionary movement of 1848. He married Mlle. Louise de Maupassant, aunt of Guy de Maupassant, who has immortalized his uncle under the name of Cornudet in 'Boule-de-Suif.' M. Cord'homme published his memoirs some time ago in *Le Réveil Social*, which he himself founded.—M. Louis Jamet, founder and editor of the *République de l'Isère*, and at one time a prominent literary contributor to the *Gironde* of Bordeaux and *La Presse* of Paris, also died recently.

THE veteran writer Adolf Katsch, whose death in his ninety-third year is reported from Oppenau, in Baden, was the author of a number of popular novels and poems. One of his best-known poems, 'Hundert Semester,' has found a place in the 'Kommersbuch' of German students.

THE death is also announced of the well-known sociologist Prof. Anton Menger, who was born in 1841. He was Honorary Professor of the Philosophy of Law at the University of Vienna, at which he taught for several years. Among his books 'Das Recht auf den vollen Arbeitsvertrag' and 'Das bürgerliche Recht und die besitzlosen Volksklassen' had reached a third edition. He was said to be the possessor of the largest library in the world on sociological subjects.

THE collection of inscriptions on copper plates and stones in the Nellore district made by some officials of the Madras service, and recently published at the Government Press, has not given the satisfactory results that were anticipated. Only one inscription (No. 26 of Kandukur) is said to have a real historical motive. The others relate to local incidents of no importance. The chief merit claimed for the work is that it has "saved epigraphists from wasting time on the exploration of a barren area."

THE Lahore Secretariat is going to take in hand the examination and classification, with a view to publication, of the documents possessing historical value which have accumulated in its offices during the last sixty years.

SCIENCE

RESEARCH NOTES.

THE *Revue Scientifique*, which has taken the leading part in France against the N rays, is not satisfied with the proof of their existence afforded by M. Mascart's and M. Gutton's experiments, described in *The Athenæum* of last week. In an editorial of some seven pages, it labours to show that the margin of error in M. Mascart's experiment was not small, but relatively very great, and that such success as did attend it was due to what it calls "muscular memory," which in its opinion would enable an observer to stop a travelling pointer at the same point on an unseen scale every time. As for M. Gutton's experiment, while admitting, somewhat grudgingly, its success, it yet declares that this can only prove the existence of the N rays if their reality be first established by means of the phototest or calcium-sulphide screen. Yet it finally admits that "it is possible that at the base of M. Blondlot's work there is a real phenomenon," and even goes so far as to say that the experiments with the photography of the electric spark render this "probable." With this advance, the believers in the scientific accuracy and the unhallucinated reasoning of M. Blondlot and his fellow-workers at Nancy—to say nothing of M. Mascart and M. d'Arsonval at Paris—may well be content.

At the December meeting of the Röntgen Society, Mr. Butler Burke had at last an opportunity of expounding his views as to his so-called "radiobes" before a scientific audience. Sir William Ramsay was present, and reiterated his theory as to their connexion with gas-bubbles, with which those interested in the controversy are already familiar. So was Mr. Douglas Rudge, who told the audience that, according to his own experiments, the growths in question were due to the sulphur in the gelatine forming an insoluble precipitate with the barium always present in radium salts. He further stated that if the sulphur in the gelatine be removed, no precipitate is formed, and that he found the growths could be produced by substituting barium, lead, or strontium salts for the radium used by Mr. Burke. Every separate particle of the precipitate would, according to him, surround itself with a tiny sac of gelatine; and he found similar effects could be produced with sodium silicate and colloidal calcium sulphate, and also with gum arabic and any sulphate that was soluble. From the report in the Society's

Journal it would appear that Mr. Burke contented himself in his reply with rebutting Sir William Ramsay's theory, and did not controvert Mr. Rudge's arguments further than by insisting that the gelatine used should always be sterilized. He also promised to make further experiments, but does not seem to have alluded to the fact that M. Raphaël Dubois's announcement of the growths in question preceded his by at least twelve months.

The experiments in support of Prof. Stark's theory as to the positive ion being the carrier of the line spectrum and the other matters before mentioned in these Notes (see *The Athenæum*, No. 4082) have now been published in the *Physikalische Zeitschrift*. He uses a vacuum tube with pierced aluminium cathode, carefully flushed out with dry hydrogen, and a high-tension battery of 3,000 volts. A resistance keeps the current at about '007 ampère, while the cathode fall is maintained as near as may be at 2,000 volts. The light of the rays emitted was studied by means of a prism spectrograph, the length of exposure in each case varying from three to five minutes. The collimator was used perpendicular to and parallel with the direction of the canal-rays alternately.

Experiments have also been made by M. Pellat on the paradoxical behaviour of the Alpha or canal rays in a powerful magnetic field. He uses a tube a metre long, with a diameter of 18 millimetres, and a pierced cathode situated 18 centimetres from the anode, and forming the extremity of an aluminium cylinder 3 centimetres long. There is therefore a clear space of nearly 78 centimetres down which the column of Alpha rays passes. This tube is placed between the poles of a very powerful electromagnet, but at such a distance from them that the production of the magnetic field in itself exercises no visible effect on them. But if a piece of tinsel connected by wire with the anode be brought near one of the walls of the tube, the column of Alpha rays is repelled, so as to produce the green fluorescence on the opposing wall. This effect, however, varies strangely with the intensity of the magnetic field employed. With one relatively feeble, the column forms a luminous net along one side of the tube without leaving the rest of the tube quite dark, and the approach of the tinsel causes this net to recede, the luminosity being apparently driven back towards the centre of the tube. When, however, the field is increased to 900 or 1,000 gauss, the net, instead of becoming smaller, increases in size, so as to fill the whole tube, which then becomes luminous all over alike. For the present, M. Pellat contents himself with describing these facts, and does not propose to attempt any explanation, although he points out that the usual theory as to the diffusion of the column of Alpha rays being due to the oscillations of the discharge cannot apply in this case. The importance of these inquiries into the nature of positive electricity, in succession to the negative phenomena that have so long engaged the attention of the learned, has been often insisted upon in these Notes.

Prof. Rutherford's conclusion as to the Alpha particle from radium being the helium atom, with perhaps one electron short (see *The Athenæum*, Nos. 4063 and 4082), has not been allowed to pass uncriticized. The Hon. R. J. Strutt, reviewing in a contemporary Prof. Rutherford's second edition of 'Radio-activity,' points out that the argument from the supposed electrochemical equivalence between the Alpha particle and the helium atom falls to the ground when

we consider that as helium forms no compounds no valency can be attributed to it. He also finds that, instead of radio-activity being determined, as at first thought, by atomic weight, it is, if anything, rather the other way, as when we see radium, according to Prof. Rutherford, changing into the *ex-radio* emanation, which with a lesser atomic weight is more radio-active than its parent. He also opposes to Prof. Rutherford's speculation that ordinary matter may be emitting more Alpha particles than radium, if only their velocity is less than the minimum which produces the characteristic phenomena, the query why, if radio-activity is universal throughout nature, helium should be found only in radio-active minerals.

The last champion of this view of the universal radio-activity of matter is Mr. Norman Campbell, who in *The Philosophical Magazine* for this month gives details of a careful series of experiments carried out with lead, copper, aluminium, zinc, iron, platinum, silver, and gold, which show that all these metals emit, under proper conditions, what he calls an "intrinsic absorbable radiation" capable of being measured, the rays from all these except aluminium having greater penetration than the most penetrating rays from radium. He says that his experiments "have proved beyond doubt that the emission of ionizing radiation is an inherent property of all metals investigated; and I see no reason why it should not be extended to all substances." He further thinks that the rays emitted are for the most part Alpha-rays, and promises further work on the subject. This radio-activity of all matter is, it may be recalled, one of the main foundations of Dr. Gustave Le Bon's disintegration hypothesis.

A proof of the soundness of Dr. Le Bon's conclusions—which were fully discussed in *The Athenæum*, Nos. 4054 and 4055—was given in a paper read at the recent Congress of German Physicists at Meran, which has just found its way into Drude's *Annalen der Physik*. Six years ago Dr. Le Bon adduced the luminescence of quinine sulphate, after alternate heating and cooling, as an instance of the dissociation of matters undergoing chemical change. Dr. Kalähne, in the paper in question, gives many particulars of the intensity of this radiation and the degree of ionization produced by it, and confirms the view that the phenomenon of dissociation is really the result of the chemical reaction, and is not due to the variation of temperature. As his experiments show that the rays emitted are neither Beta nor Gamma rays, it is probable that they are Alpha or positive rays, though the possibility of their being those of ultra-violet light is still, according to him, to be reckoned with.

F. L.

C. J. CORNISH.

ALL lovers of natural history, and a wide circle of personal friends, are mourning the premature death, at the age of forty-seven, of Mr. C. J. Cornish, which occurred on January 30th after about three months' serious illness, and was briefly noted in *The Athenæum* last week.

Mr. Cornish had had no scientific training, and never professed to be a technical zoologist, but he belonged to the school of outdoor naturalists of which White of Selborne and Richard Jefferies may be taken as the types; and in his powers of observation and his wide range of knowledge in all departments of country life, he was in no way inferior to his predecessors.

Born and bred in Devonshire, where his

father, a squire-parson of the good old English type, had property, Charles Cornish took from his childhood the keenest interest in the sights and sounds of the country-side. While he was still a boy his father moved to the rectory of Childrey, at the foot of the Berkshire Downs, and every inch of that fascinating region became familiar to him as a holiday playground. At Charterhouse, and afterwards at Oxford, he distinguished himself as a football player; but that he did not neglect more serious studies is proved by the fact that after taking his degree he became a classical master at St. Paul's School, and did sterling service in that capacity until within a few months of his death.

His London home, both before and after his marriage, was mainly on the banks of the Thames at Chiswick, where he lost no opportunity of observing the birds and other wild creatures which haunt the banks of, or travel up and down, the great waterway. His boundless curiosity in all the operations of Nature soon led him to become a constant contributor to the press on all subjects connected with outdoor life. For many years he wrote on such matters week by week in *The Spectator*, and selections of his articles were from time to time republished in book form, and met with wide and hearty recognition for their freshness and charm. It is enough to mention such well-known volumes as 'Life at the Zoo,' 'Animals at Work and Play,' 'Wild England of To-day,' 'Nights with an Old Gunner,' and more recently 'The Naturalist on the Thames.'

When *Country Life* entered on its prosperous career Charles Cornish at once became a regular contributor, and latterly its shooting editor. Himself a keen and successful sportsman, both with rod and gun, he delighted to describe the incidents of famous shoots, and the various methods of preserving and developing game; while he was no less at home in writing of old churches or farmhouses, and other characteristic features of rural England.

All this ceaseless activity, often involving long journeys, on the top of his regular school work, undoubtedly overtaxed his strength, especially after an unfortunate shooting accident had sowed the seeds of a disease which in the end proved fatal. It is possible that, if he could have been persuaded to limit his work to one or other of the directions in which his many-sided interests led him, his life might have been spared for many years longer. But, on the one hand, his enjoyment of life and all that it offered to his active mind and wide sympathies was so keen that it seemed impossible for him to draw in. On the other, his natural modesty led him to fear that if he were not at once ready to take up every piece of work as it came, he might drop behind and be overlooked in the struggle for existence. It was hard to convince him that such fears were groundless, and that there would always be a demand for work so sincere and so stimulating as his. It was a genuine and pleasant surprise to him, when, last autumn, the state of his health obliged him to seek temporary relief from his manifold duties, that the authorities of St. Paul's School and the editors for whom he had worked so strenuously showed their warm appreciation of his services by at once granting him release, on the understanding that he would be welcomed back whenever his health permitted. Unhappily, the step was taken too late.

The secret of his success, both as a writer and teacher, and of the charm which attracted every one who came near him, lay in his intensely sympathetic nature, and his eager

desire to gain and to impart knowledge. To join in a day's shooting, or in a country walk, with Charles Cornish, was a joy and a revelation. Nothing seemed to escape him, and no moment or incident of the day found him indifferent. Wherever he went his thirst for information on all things connected with nature or man engaged his constant interest, while his well-stored memory supplied matter for comment or comparison. As a writer he will be missed by many who never knew him. His friends will always bear in affectionate remembrance his rare gifts, his fine character, and his genial personality.

'THE ZOOLOGICAL SOCIETY OF LONDON.'

I do not propose to discuss the article on my book, or to inflict my side of the question on your readers; but I do ask them to believe there is another side. Where several men are associated in establishing an institution, differences of opinion will often arise as to their respective share in the work. In this particular case it must be borne in mind that the title of Founder has been applied—officially applied—to Sir Humphry Davy, Lord Auckland, Lord Derby, and Mr. Vigors, the first secretary, as well as to Sir Stamford Raffles. And on Vigors's monument in the church of Old Leighlin these words are graven: "With the co-operation of Sir Stamford Raffles he was the original founder of the Zoological Society of London." It ought to be possible to discuss these claims, even to correct what one conceives to be erroneous, without making charges of bad faith against those holding divergent views. I offer no defence. I do not think any is needed; for the present, I content myself with pointing out that the writer has evidently confused the foundation of the Museum with the foundation of the Society—honestly enough, no doubt, but the confusion is there.

With respect to my unfortunate miswriting the verb "amuse" for "instruct," apologies are offered to Mr. Boulger. But I must repeat that in your columns (March 4th, 1904) he certainly amplified the statement made in his 'Life' (p. 341) with respect to the personal relations between Sir Stamford Raffles and Sir Joseph Banks. There does not appear to be authority for either statement: if there is, it would be interesting to have it recorded in your columns. I quite believe that the amplification was made in all good faith, when writing under pressure or from memory. But in the interests of historic truth it is well to call attention to the fact in the columns where the error occurred. Nor does the argument collapse: that the Zoological collection was not originally intended for the public is shown by the restrictions with which admission to the Gardens was hedged about till 1847.

HENRY SCHERREN.

SOCIETIES.

GEOLOGICAL.—Jan. 24.—Dr. J. E. Marr, President, in the chair.—The Secretary announced that photographs of the late Dr. W. T. Blanford, of Prof. J. W. Judd, and of the late Mr. J. P. Lesley, and a portrait of Prof. T. McKenny Hughes had been presented to the Society.—The following communications were read: 'On the Igneous and Associated Sedimentary Rocks of Llangynog, Caermarthenshire,' by Messrs. T. Crosbee Cantrell and H. H. Thomas,—and 'The Buttermere and Ennerdale Granophyre,' by Mr. R. Heron Rastall.

SOCIETY OF ANTIQUARIES.—Feb. 1.—Sir H. H. Howorth, V.P., in the chair.—The Rev. the Hon. Kenneth Gibbs was admitted Fellow.—Mr. C. R. Peers exhibited, by permission of Mr. Oswald Knapp, a bronze casting of the Anglo-Saxon period found at Pershore about 1770, inscribed THODRIC [or GODRIC] ME WORHT. As it is of pierced work, it has been thought to be part of a censer, and Mr. Hope showed by a diagram that it might well have surmounted the cover of an Anglo-Saxon censer of usual type.—Messrs. Jull exhibited through Mr. C. H. Read, Secretary, a small series of early Saxon antiquities found, with two contracted skeletons, in their nursery grounds at Leagrave, Beds. Mr. Read gave a description of the relics, which comprised pairs of circular bronze brooches, a cloak-pin of the same metal with triangular pendants, a bronze stylus of Roman form, and part of an ivory armet. The pin resembled specimens from Bournemouth, Oxon; Searby, Lincs; and Canterbury. The burials might be attributed to the latter half of the fifth century. The local secretary of the Society, Mr. Worthington G. Smith, was instrumental in rescuing these remains, and gave an amusing account of the burial of the human remains in polished coffins, with the usual "breast-plate," in the churchyard, the service being read by the vicar.—The Secretary further exhibited a bronze pin with ring-head and the head of a penannular brooch, both from co. Westmeath; also a silver penannular brooch of extraordinary size, the pin being 20½ in. long, found on Newbiggin Moor, Dacre, Cumberland, in 1785.—Mr. Reginald Smith added some remarks on these exhibits and on the evolution of the "thistle" type of brooch, the largest specimens of which may be safely assigned to the tenth century. Anglo-Saxon and Celtic coins of that period have been found with specimens or fragments at Cuerdale, Lanes; Goldsborough, W.R. Yorks; Douglas, Isle of Man; and Skail, Orkney; while a brooch of this type, slightly larger than the Dacre specimen, also found near Penrith, has been recently bequeathed to the nation. The pin exhibited seemed to support the view that the cross-hatching on the "thistle" terminals was a survival from Late-Celtic times, when the surface was prepared in this way to receive enamel.

LINNEAN.—Feb. 1.—Prof. W. A. Herdman, President, in the chair.—Dr. W. T. Calman was admitted a Fellow.—Mr. J. Stanley Gardiner gave an account of the Percy Sladen Trust Expedition in H.M.S. Sealark to the Indian Ocean, of which he was leader.—All the Trustees of the Percy Sladen Trust were present, and their chairman, Mr. Baillie Saunders, opened the discussion. He was followed by Dr. Tempest Anderson and Mr. H. Bury, Dr. G. C. Bourne, Dr. G. H. Fowler, Dr. N. Wolfenden, Mr. A. P. Young, Mr. W. P. Pyecraft, and the President.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 6.—Sir Alexander R. Binnie, President, in the chair. It was announced that 15 Associate Members had been transferred to the class of Members, and that 18 candidates had been admitted as Students. The monthly ballot resulted in the election of 13 Members, 24 Associate Members, and 2 Associates.

ROYAL INSTITUTION.—Feb. 5.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Miss Ruddle Browne, Dr. G. L. Findlay, Miss M. H. Pam, Mr. A. Sutton, Mr. L. C. Wallach, and Miss I. K. Young were elected Members.

SOCIETY OF ENGINEERS.—Feb. 5.—Mr. N. J. West, President, in the chair.—The Chairman presented the premiums awarded for papers read during 1905, viz.: The President's Gold Medal to Mr. Sherard Cowper-Coles for his paper on 'The Metallic Preservation and Ornamentation of Iron and Steel Surfaces'; the Bessemer Premium of Books to Mr. E. R. Matthews for his paper on 'The Parade Extension Works at Bridlington'; a Society's Premium of Books to Mr. B. L. Bradley for his paper on 'The Grindledford Stone Quarries and their Working'; and a Society's Premium of Books to Mr. W. P. Digby for his paper on 'Statistics of British and American Rolling Stock.'

—Mr. West then introduced the President for the present year, Mr. Maurice Wilson, and retired from the chair.—The new President delivered his inaugural address.

CHALLENGER.—Jan. 31.—Dr. R. N. Wolfenden in the chair.—Mr. S. W. Kemp exhibited four deep-water Caridae from the west coast of Ireland: *Acanthephyra purpurea*, a species showing so great variation that it is now possible to rank six other "species" as its synonyms; *A. debilis*, a very rare species with about 100 luminous organs; *Egeon brendani*; and *Leontocaris lar*, spp. n. n.—A track and station chart of expeditions near the British Islands for which the Admiralty had lent the ship, prepared for the Oceanographic Exhibition at Marseilles, was also shown.—Dr. Fowler read a Report on the Chatognatha of the Sivoso Expedition in the Dutch East Indies. Of sixteen species one only was apparently new. Among those taken only in deep hauls were *Sagitta macrocephala* and *Zetesios*, known only from deep water in the Atlantic, and *Krohnia hamata*. The species captured at the surface supported the alleged uniformity of the Indo-Pacific epiplankton. A systematic revision of all species hitherto described left twenty-four as valid. A revision of all captures hitherto recorded appeared to show one species (*hexaptera*) as cosmopolitan and pantothermal; others as eurythermal and having a wide, but not universal range; others as confined to a limited area and stenothermal. As regards depth, four have been recorded only from the mesoplankton; two at the surface in Polar waters seek the mesoplankton in warmer seas; others are confined to the epiplankton. According to temperature, species appear to fall into five classes: cold-water species with a maximum of about 12° C.; temperate species; warm-water species with a minimum of about 16° C.; species with a wide range of temperature; and a single pantothermal species. Dr. Fowler also presented a note on Antarctic and Subantarctic Chatognatha taken on the Discovery and Challenger expeditions. These established *Krohnia hamata* as truly bipolar, from 81° 30' N. to 77° 49' S., and completed the cosmopolitan record of *hexaptera*; they also enabled the N. limit of *hamata* at the surface, and the S. limit of *serratodentata*, to be approximately fixed.

FARADAY.—Jan. 30.—Prof. A. K. Huntington in the chair.—Mr. W. Murray Morrison read an abstract of a paper presented by M. Adolphe Minet on 'The Electric Furnace: its Origin, Transformations, and Applications,' Part III.—Dr. J. A. Harker gave a demonstration of a solid electrolyte tube furnace.—Mr. E. B. R. Prideaux communicated a paper entitled 'Note on the Production of Ozone by Electrolysis of Alkali Fluorides.'

MEETINGS NEXT WEEK.

- Mon.** Royal Academy, 4.—'Reason in Architecture,' Lecture III., Mr. T. G. Jackson.
— London Institution, 8.—'Charles Dickens and To-day,' Mr. H. Furness.
— Institution of Mechanical Engineers, 8.—'The Niagara Power-Stations,' Prof. W. G. Unwin. (Graduates Lecture.)
— Society of Arts, 8.—'Modern Warships,' Lecture III., Sir W. White. (Cantor Lecture.)
— Surveyors' Institution, 8.—Discussion on 'The Valuation of Machinery for Rating Purposes.'
— Geographical, 8.30.—'The Geography of the Spanish Armada,' Rev. W. Spotswood Green.
Tues. Asiatic, 4.—'The Study of Sanskrit as an Imperial Question,' Prof. A. A. Macdonell.
— Royal Institution, 5.—'Food and Nutrition,' Lecture II., Prof. W. Stirling.
— Colonial Institute, 8.—'Products of Australia,' Hon. J. G. Jenkins.
— Institution of Civil Engineers, 8.—Discussion on 'The Railway Gauges of India,' Exhibition of Lantern-Slides of Kikuyu Ceremonies, Mr. W. Scoresby Routledge; Exhibition of Kikuyu Ceremonial Images, Mr. T. A. Joyce; Notes on Stone Monuments in Glamorganshire, Mr. A. J. Lewis.
Wed. Society of Arts, 8.—'The Horseless Carriages, 1885-1905,' Mr. C. Johnson.
Thurs. Royal Academy, 4.—'Reason in Architecture,' Lecture IV., Mr. T. G. Jackson.
— Royal, 4.30.
— Society of Arts, 4.50.—'The Navigable Waterways of India,' Mr. R. B. Buckley.
— Royal Institution, 5.—'The English Stage in the Eighteenth Century,' Lecture I., Mr. H. B. Irving.
— Linnean, 8.—'The Structure of *Isis hippuris* Linneus,' Mr. J. J. Simpson; 'Note on the Geographical Distribution of the genus *Shordia*, Torr and Gray,' Mr. B. Daydon Jackson.
— Chemical, 8.30.—'Gaseous Formate,' Mr. A. Angel; 'The Solubility of Triphenylmethane in Organic Liquids with which it forms Crystalline Compounds,' Messrs. H. Hartley and N. G. Thomas; 'The Spontaneous Crystallization of Supersaturated Solutions,' Mr. H. Hartley; and two other papers.
— Antiquaries, 8.30.—'The Wellstream Disaster of 1216,' Mr. W. H. St. John Hope.
Fri. Institution of Mechanical Engineers, 8.—Annual Meeting.
— Large Locomotive Boilers, Mr. G. J. Churchward.
— Royal Institution, 8.—'The Passage of Electricity through Liquids,' Mr. W. C. D. Whitham.
Sat. Royal Institution, 3.—'G. F. Watts as a Portrait Painter,' Lecture I., Mr. M. H. Spielmann.

Science Gossip.

THE Gold Medal of the Royal Astronomical Society has been awarded this year to Prof. W. W. Campbell, Director of the Lick Observatory, Mount Hamilton; the address on presentation yesterday was delivered by the President, Mr. Maw. The American Ambassador received the medal for transmission to Prof. Campbell.

THE death is announced, in the eighty-eighth year of his age, of the Rev. W. R. M. Waugh, F.R.A.S., of Portland, Dorsetshire. He was formerly director of the coloured-star section of the Liverpool Astronomical Society and afterwards of the Jupiter section of the British Astronomical Association, to the publications of which he made many contributions.

THE Sixtieth Annual Report of the Director (Prof. E. C. Pickering) of the Astronomical Observatory of Harvard College has been received, the year to which it relates ending on September 30th, 1905. The work seems to have proceeded with its usual vigour on the same lines as heretofore—photometrical observations, chiefly under the superintendence of Prof. Wendell, and photographic with the Henry Draper Memorial and the Bruce telescopes. Prof. Bailey returned to Cambridge in March, leaving the Arequipa station under the charge of Mr. R. H. Frost. At the request of the Canadian Government, a longitude campaign was undertaken last summer between the observatories of Ottawa and Harvard, and was successfully carried out. Prof. Pickering points out how greatly the work could be extended by even a small increase of expenditure. Not only is it very desirable that the salaries of the assistants should be increased, but a larger income would enable the observatory to make use of opportunities which it has not at present the means of doing efficiently, particularly in aiding international astronomical research. Amongst the many items of regular expenditure may be mentioned that involved in the care of 182,277 photographs, a collection which is unique, and gives the only existing history of the stellar universe for the past twenty years.

No fewer than twelve new small planets are announced from the Königstuhl Observatory, Heidelberg: one of these was registered on the 20th ult., two on the 22nd, and eight on the 24th by Prof. Max Wolf; and one on the 23rd by Herr Kopff. It appears also that a planet observed by Dr. J. Palisa at Vienna on December 31st, and faintly photographed at Heidelberg on January 20th, was new, although at first supposed to be identical with one discovered by Prof. Max Wolf on November 1st last. One registered by him on October 23rd proves, however, as was at first suspected, to be identical with Jolanda, No. 509, which was discovered at Königstuhl in 1903, but not observed in 1904.

FINE ARTS

OUR LIBRARY TABLE.

Ideals in Art. By Walter Crane. (Bell & Sons.)—The author here brings together a number of occasional essays and addresses, most of them read from time to time at the Art Workers' Guild. They cover a very wide range of subject, from Egyptian hieroglyphics to cheap cottages at Garden City. From the circumstances of their production, designed to inaugurate informal

discussions among art workers, one might suppose that they would be rather discursive and genial than closely reasoned or profound. And such is their character. Mr. Crane expresses himself with a good deal of facility, but scarcely in a manner to stimulate inquiry or to convince opponents.

Like many others who feel strongly the appeal of beauty, he is inspired with a sense of dismay at the ugliness of modern life, and associates it in a general and rather vague way with social conditions. But he scarcely convinces us by merely pointing to the unequal distribution of wealth, since this has been a constant condition of European civilization, and was perhaps as evident in past epochs of great artistic productiveness. He suggests that a Socialistic State would give to every one the opportunity of exercising his aesthetic faculties, forgetting that, so far as one can see, the average man—certainly the average Englishman—exhausts every other luxury, and indulges in every other superfluity, before the claims of art make themselves importunate. The captious may, indeed, express some surprise at observing that Mr. Crane's decorative design has been so largely produced for the sumptuous interiors of wealthy patrons. In a chapter in which the return to the simple life is extolled we find an account of gilded executed by the author in gesso "friezes or silvered and lacquered so as to produce a low-toned metallic effect. This ornament," he continues, "harmonizes with richly coloured and rather dark-toned walls hung with silk or Spanish leather," and he adds, "but these are by no means cottage interiors."

Mr. Crane's attempts to correct what he regards as the false taste of modern dress do not, if we judge from his drawings, convince us that the proposed reforms would be in the interest of beauty. Indeed, we cannot agree with his disparagement of the modern dress of women, which both for beauty of material and design seems to us to compare favourably with that of many past epochs when the general level of artistic feeling was far higher than it is at present. When one reflects how little indication the power to dress well gives of its possessors' taste in other ways, one wonders whether it is not directed by a faculty altogether distinct from the æsthetic.

Perhaps the most interesting paper in the collection is that devoted to raised work in gesso. Here the whole technique, of which Mr. Crane is himself the leading exponent, is fully explained. The book is amply illustrated by designs taken from ancient examples and from the author's own works.

The Spirit of the Age: the Work of Frank Brangwyn, A.R.A. With a Critical Essay by Léonce Bénédict. "Artists of the Present Day Series." (Hodder & Stoughton.)—Of the same handsome format as the Ingres volume, this deals with an artist whose position is still in the balance. He has done good and effective work, and has shown great courage and freedom, though he has perhaps accepted a modern formula with something of the same want of reflection as the academic artist takes to an older one. The question remains open whether his art will petrify—whether he will Byzantinize himself, as he shows signs of doing, or whether he will push further in the direction of subtlety and truth of expression, and allow the scenic effectiveness of his work to become correspondingly less prominent. In such circumstances one wonders a little whether it is good either for the artist or the public to

treat his work in a solemn monograph with so flaming a testimonial as M. Bénédite provides. The spirit which inspires the director of a gallery to such full recognition of a young and foreign artist is of course admirable; we should like to import some of it into our own management of the fine arts. But his sympathy for the subject he is treating carries M. Bénédite further than even favourable critics in England would care to follow him. We hardly feel that Mr. Brangwyn is "the most notable representative of the British School in all that appertains to contemporary feeling," or that more than any one else he typifies the spirit of the age. He has no doubt attempted the difficult and fascinating problem of fitting characteristic scenes of modern industry into the framework of a large decorative scheme; but the rhythm he has adopted, the alternation of rounded blots of light and dark colour, is too crude to admit of any of the finer shades of differentiation. The fascination he exercises abroad is perhaps explained by the fact which M. Bénédite points out—that, like Mr. Rudyard Kipling, he fits in with a preconceived ideal of the bluff manliness and dominating virility of the Anglo-Saxon race.

Cathedral Cities of England. By George Gilbert. Illustrated by W. W. Collins, R.I. (Heinemann.)—Mr. Collins has produced a remarkably good series of illustrations of English cathedral cities, which have been ably reproduced in colour printing. These sixty plates are on the whole pleasant and faithful reminders of the places they represent. The large majority of them are, of course, concerned with the fabric of the cathedral churches that have made the towns where they stand celebrated; but some few bear upon city life apart from the ecclesiastical predominance of the minster. Thus, there is a winning picture of Elvet Bridge, Durham, with the great tower of the cathedral as a mere accessory of the background; whilst the market-places of Ely, Salisbury, Norwich, and Peterborough are all depicted, the last being a fine blending of colour. Chester is the least satisfactory and the worst restored of England's cathedral churches, so that Mr. Collins has probably chosen wisely in allowing only a portion of it to obtrude in one of the four pictures illustrative of that city. There is no sameness of treatment or of light effects. Lincoln Cathedral, from the south-west, is represented in the late twilight of a winter's afternoon; the general view of Durham Cathedral, from the railway, is in the cool glow of an early summer sunrise; whilst the distant view of Ely from the Fens, the most artistic of the series, is taken towards the close of a brilliant sunset. Amongst those of quieter tone, perhaps the most charming are Chichester Cathedral, from the north-east, and Norwich, from the like angle; in each case the artist has chosen the best position for seeing the central spire to the greatest advantage. Of the various interiors, that of Christ Church, Oxford, is the best, and well bears repeated examination. Perhaps the least satisfactory picture is that of the west front of Lichfield Cathedral, which is made to appear sadly overloaded with statuary. The general north view of Salisbury Cathedral is also disappointing, for the beauties of the building are almost lost in the superabundance of the late spring greenery of the trees and grass.

Desirable as are Mr. Collins's pictures as bright mementoes of the manifold charms of England's cathedral towns, it is a decided

drawback that they are associated with such poor letterpress. Careless statements are frequent, and we are unable to accept the general architectural assertions we find here. For instance, an Anglo-Saxon strip pilaster is explained as "a slender column"; and we are told of the early church that "the altar was always situated at the east end." Particulars are equally faulty; it matters little where the book is opened. Thus of Canterbury it is said:—

"In the west end are two massive towers, of which the north-west is Norman, and the south-west is similar in character, though embattled, and little inferior to the central tower."

Again, Lichfield is celebrated for its three spires, but this book speaks of its "great central tower of 285 feet in height, besides two western spires 183 feet."

Initia Operum Latinorum quæ Sæculis XIII., XIV., XV. attribuantur secundum Ordinem Alphabeti Disposita. Edidit A. G. Little. (Manchester, University Press.)—It is with especial pleasure that we welcome this publication, as showing that the newer universities of the country are ready to take their share not only in the development of modern science, but also in the elucidation of the past. In publishing this collection of 6,000 "incipits" Manchester has afforded to every librarian who has manuscripts under his care a handbook for the cataloguing desk which may be of the greatest service, and will in any case be a useful check on the attribution of any new work which comes before him. Books of this class can only be adequately reviewed after they have stood the test of long usage: time alone can show the extent and scope of their usefulness. It is not within our experience, for example, that many MSS. of St. Bernardine of Siena are found without attribution, though if any but his most famous sermons presented themselves in that state they must up to now have passed perforce unidentified. Moreover, the chief difficulty of the ordinary cataloguer is with MSS. which have lost their first pages, and no practicable scheme has yet been devised to aid him in this case. It is unquestionably useful to have the "incipits" of the Bodleian and Oxford college libraries, with those of Bale, Tanner, Wadding, Albertus, Duns Scotus, Bonaventure, Lully, and others, in a convenient form, and printed on one side only of the paper, to allow of additions. The method adopted for indexing sermons is useful.

THE GOUPIL GALLERY.

In the exhibition of landscapes and studies of nature in the Highlands of Surrey, now on view at the Goupil Gallery, Mr. G. Leon Little shows himself to be possessed of very considerable technical subtlety combined with a power of exact appreciation of atmospheric effects. His work is careful and conscientious, and has a sense of restraint which forbids any approach to mannerism. His power of execution is, however, relatively somewhat stronger than his power of arrangement. Twilight, moonlight, and the grey light of sunless days afford the atmospheric conditions here most favoured. The general result is as a consequence somewhat sombre, though the effect is considerably mitigated by the amount of detailed observation and interpretation of nature revealed. The topographical unity of the subjects tends also to impart a certain additional interest and vitality. There are traces of the dim presence of the *genius loci*. By assiduity of purpose Mr. Little has caught something of the spirit of the Surrey wood-

lands, and his canvases have the trick of stirring chords of memory or expectation.

The presence of this spirit is seen, perhaps, most potently in the picture entitled *Wray Lane*, where are depicted the changing play of light and shade upon the rich full verdure of summer, and the contrasted coolness of its shadow. As a witness of variety of mood we may cite the scene entitled *A November Morning*—a slight and exquisite symphony of winter colour. Attractive representations of the effects of evening light are the *Mill Pond* and *Evening Glow*, the latter, a sketch of a watered meadow and bank of trees, having something of the charm of that brief period after sunset when "all the air a solemn stillness holds." A sketch of Walton Heath—slight in texture, but instinct with life in the fresh green of the herbage, the blue of the sky, and the scudding clouds—is one of the rare occasions on which the artist essays the presence of sunlight.

Of the various Nocturnes, that entitled *A Pond at Moonlight* has a curiously elusive sense of beauty. Wrought in the slightest of textures, it displays subtlety of technique and a pervading sense of restraint. The *Abinger Hammer at Night* is admirable in the contrasts of its composition. Less effective, however, in its arrangement is the scene near Shere entitled *The Close of Day*, where the road and bank of trees behind it on the left are suffered to crowd the rest of the composition into too restricted a space. The large *Twilight* is so low in tone that it may be classed with the Nocturnes. It is studiously simple in conception—a cottage seen between tall elms and two children going towards it down a country lane; but this very simplicity approaches the theatrical—the effort after rusticity has not succeeded in merging itself in the work. The several studies of teams of horses ploughing are careful, but the interest of the subject is somewhat impaired by the frequency with which it recurs. *The Timber Yard* serves to show in a rather pronounced manner the occasional lack of selective faculty. This, indeed, at times militates against the effectiveness of Mr. Little's work, but its quality of sincerity is such that it is rarely, if ever, devoid of interest.

THE DOWDESWELL GALLERIES.

THE work of Mr. Grosvenor Thomas is invested with a certain grace and distinction, and his power as a colourist is attractively displayed here in some forty of his paintings.

Such of the landscapes as are defined as to place are painted, some in England, some in France, but he is relatively unconcerned with the sense of locality; his aim seems rather to be to mirror the evanescent poetry of Nature, and the aspects under which he seeks to present her beauty are such as are most readily associated with the works of his exemplars Corot and Harpignies. In consequence his pictures are taken up with shadows and reflections. We are shown how the spreading poplars make a veil against the wind, so that the air lies heavy; or a river winding in somnolent fashion among the trees guarding the base of some old château, or how the woods grow black at nightfall, and the shadows lengthen and tremble with the wind. The artist's success is perhaps greatest in scenes where he introduces still water. Here, in the painting of the reflections, he has been able to gratify to the full his sense of harmony in colours. The largest of his canvases show his powers least favourably. In *The Mill*, where the image is seen trembling in mirage soft and evanescent in the dappled waters of the pool,

its effectiveness is lessened by the undue mistiness of the foreground and the wraith-like lack of substance of the trunks of the trees. It seems, indeed, as though the artist were betrayed into diffuseness by consciousness of space; and the same subject finds more harmonious expression in the smaller *Mill on the Ouse*, in which there is the requisite contrast between shadow and substance. The mill is portrayed with minute fidelity of detail. The *Morning* is, perhaps, the most successful of the larger works. The reflections in it are, as usual, excellently presented. The hour chosen is before the coming of direct light, and the atmospheric effects are cool, harmonious, and sustained. The smaller sketch of the same composition is, however, no whit inferior to it in power and impressiveness. In *Near Chagford* the treatment of the trees—feathery as seen in the soft transitional light—suggests a careful study of Corot; and similarly No. 31, *A Landscape*, conveys memories of Harpignies, though in this there is some lack of definiteness in the disposition of the light. Of the smaller pictures, No. 26, *Evening*, seems to breathe something of the same influence; the atmospheric effect has, however, the appearance of being somewhat broken, and there is something almost of the separateness of Eastern art in the treatment of the setting sun and its reflected image. It is as though it were placed only as a symbol of the day's departure, so little is its influence felt beyond the restricted space of water where its image is seen.

In the blue of the water in flood in *Cluden Waters* Mr. Thomas falls short of his accustomed standard of colour-harmony. It is too bright, without being sufficiently impregnated with light to suggest the condition of broken water. *The River* is more successful, though the vitality of the moving water seems rather to grow less than to increase in the near foreground. Two studies of the white of breaking waves are somewhat lacking in the peculiar luminosity and sense of atmosphere necessary for the success of such attempts.

THE RYDER GALLERY.

THE exhibition of 'Notes and Sketches' by Mr. A. L. Baldry consists of studies in oils, water-colours, and pastels of Hampshire and Dorsetshire scenes, together with a few figure subjects. Especially in his water-colours, which form the most considerable part of his work, Mr. Baldry shows himself an able and sympathetic interpreter of the charm of the soft grey reaches of the downs and waterways of the southern counties. His most successful efforts are usually associated with the presence of river or sea. Where there is neither of these his sense of gradation in distance is apt to seem tentative and hesitating, as, for instance, in the otherwise charming *A Note in Hampshire* or in the *Rain Clouds*, though in *The Sand-Pits* the steep scarp of the cliff serves admirably to accentuate by contrast the receding distance of the hills above. *Wild Weather* is a successful rendering of a river in flood, the swirl of the water among the reeds and grasses and the dark bank of foliage beyond being indicated with restraint and power. So, too, in *Autumn Floods* we note the subtle impressiveness of the trees and of the deep shadows of the water, also of the interaction of deep shadow and dappled light on the water in *An Afterglow*.

In *The Mouth of the River*, one of the most attractive of the series, the composition is admirable, and the effect of distance in the belts of the hills is ex-

cellently rendered; in some other of the sketches the distant contours appear to be unduly prominent. Of the two pastels, that of Christ Church Harbour, which is of great delicacy of feeling, presents a dim expanse of softly moving water as seen in the rich changing light of sundown.

Mr. Baldry's work in oils is slighter and somewhat less successful. The effect is often marred by a certain lack of breadth in the treatment and a tendency to niggling detail. This, however, is not in evidence in the little idyll of spring called *Stanpit Marsh*, where the sunlight gleams on green meadows and waving grasses, the sea is sparkling with light, and the sky has fleeting April clouds, or in the little study of Christchurch Quay, which is full of the captious grace of sunshine.

In his figure subjects Mr. Baldry's sympathies in art are more readily apparent, but they are by contrast timid and conventional. The conception and scheme of colour of *The Green Curtain* suggest the influence of Albert Moore; the drapery, however, is lacking in simplicity, has no approach to freedom of fold, and conveys very little suggestion of form beneath it. The lower extremities of the figure are academic and hesitating. So also in *The Black Robe*, of which the rather graceful motive is slightly reminiscent of a sketch by Whistler, the drapery is fretted into comparative insignificance by tortuous treatment of detail; and in *The Rambler* the structure of the figure is not convincing.

The two portrait studies show, however, much delicacy and refinement. In that of Miss Rosalie Jones there is an ivory-like smoothness in the modelling which serves in some degree to recall certain of the studies of Millais. The sketch of Mrs. F. C. Yardley is fundamentally Greek in conception and arrangement, but the Hellenism is derived through the Victorian tradition.

THE BRITISH SCHOOL AT ROME.

THE second open meeting of the British School at Rome for the present season was held in the library of the School on Friday, the 2nd inst. The first paper was read by the Assistant-Director, Mr. Thomas Ashby, jun., on excavations at Caerwent (the ancient Venta Silurum). Work has been in progress upon this site since 1899, and it is hoped that it may be continued yet for several years, as the possibilities of the site are by no means exhausted. The excavations have been carried on by the Caerwent Exploration Fund, of the committee of which Mr. Ashby is a member.

The objects discovered include two inscriptions, one of which, of considerable importance for the history of Roman Britain, was described by Mr. Haverfield in *The Athenæum* for September 26th, 1903, p. 420; while the other is an interesting dedication to Mars—the base of a statue, of which, unfortunately, only the feet are preserved—and bears the date August 23rd, 152 A.D. Accounts of the excavations have been presented annually to the Society of Antiquaries, and duly recorded in *The Athenæum*.

The second paper, on an historical relief in the Palazzo Sacchetti, was read by Mr. A. J. B. Wace, Librarian of the School. He showed that this relief, which has never yet been seriously discussed, may be by its style dated from the time of Septimius Severus. It represents that emperor presenting his son Caracallus to the Senate on the occasion when, after the defeat of Clodius Albinus in 197, he declared him *Imperator destinatus*, and gave him various other honours. The emperor, whose head is lost, is seated on a *suggestus*, and on his right are a headless

figure (probably Fulvius Plantianus, the *Præfectus prætorio*) and Caracallus himself, whose head is still preserved and resembles his busts. Before the *suggestus* is a group of senators, one of whom is beardless. There is a background, consisting of a portico of the Corinthian order, with a triumphal archway on the left; what buildings are represented is uncertain. The relief was placed fairly high up, to judge by the rough state of the upper parts of the figures. It is important as showing that the group as well as the birdseye perspective style of historical relief still existed in the time of Septimius Severus. The front of the *suggestus* on which the emperor is seated is ornamented with three knobs. These knobs seem to point to a wooden construction, or to a preservation in more solid material of a peculiarity due to wooden construction. Such knobs occur on the *suggestus* visible on several of the Aurelian panels in the Arch of Constantine, representing scenes in the field and in Rome, and also on the *suggestus* in a relief commemorating the institution of the *puellæ Faustianæ* in the Villa Albani, where a mythological figure Roma accompanies the emperor. On the other hand, such knobs do not occur on the base of the Trojan *fluteus* in the Forum, which, according to Comm. Boni, represents the tribunal he has lately discovered. Therefore it seems reasonable to suppose that this base is not a *suggestus*, but, as has hitherto been supposed, a statue base.

Mr. Wace also read a third paper, on Greek patterns in Italian embroideries, tambour and drawn-thread work. The principal Greek pattern consists of a frieze composed of the tree of life, the Siren, the cock, and the double-headed eagle. All or only some of these elements may occur. Each element degenerates and becomes conventionalized. The tree of life becomes a vase of flowers. The Siren turns into a castle with birds perched on the turrets. The cock can become a deer, a horse, a lion, or a cavalier on horseback. The double-headed eagle becomes a vase of flowers—under the influence of the tree of life—with birds perched on it, or a mannikin. The more degenerate these patterns, the more do they lose their geometrical Greek character, and become free and natural. In their conventionalization the usual result seems to be that what is animal produces animals. Mr. Wace considered that a *prima facie* case had been made out for the Greek origin of these patterns, but appealed for more light on this interesting subject.

The papers were all illustrated by lantern-slides. The meeting was well attended by foreign scholars and by British residents in Rome, amongst those present being Sir Edwin Egerton, the British Ambassador, and a member of the managing committee; Baron de Bildt, Swedish Minister; Profs. Körte and Hülsen, of the German Institute; and Dr. J. P. Richter.

SALES.

MESSRS. PUTTICK & SIMPSON sold on the 2nd inst. the following engravings. After Morland: *The Weary Sportsman*, by Bond, 30v.; *The Turnpike Gate*, by Ward, 33v. After Lawrence: *Master Lambton*, by Cousins, 43v. After Reynolds: *St. Cecilia* (Mrs. Sheridan), by Dickinson, 32v. By and after E. Savage, *The Washington Family*, 25v. *Lady Smythe and Children*, by Bartolozzi, 41v. *The Soldier's Departure*, and *The Soldier's Return*, 78v. *The Billeted Soldier*, and *The Soldier's Farewell*, 52v. *Selling Cherries*, and *Selling Peas*, 90v.

Messrs. Christie sold on the 3rd inst. the following drawings: E. Detaille, *Sapeurs des*

Voltigeurs de la Garde, 63/. W. Hunt, A Cottage Interior, with a girl asleep before the fire, 78/. C. Fielding, A View in a Valley, with cattle near a pool, 58/.

The same firm sold on the 5th inst. a picture of the Flemish School, The Madonna and Child, with saints and donors, 107/.

Fine-Art Gossip.

At the Carfax Gallery Mr. Graham Robertson is exhibiting oil paintings, water-colour drawings, and colour prints.

MR. PATERSON is showing at 5, Old Bond Street, pictures and water-colours by Mr. W. Davies Adams, and bookbindings by Miss Katharine Adams.

THE death is announced at Reading of Mr. James Peel a landscape painter, who was born in 1811. He was the oldest member of the Royal Society of British Artists, and was taught drawing by Dalziel, the father of the well-known engravers. He came to London in 1840, and contributed several pictures to the Royal Academy.

MR. FREDERICK WEDMORE'S volume, 'Whistler and Others,' has been sent to the press, and will be published in the early spring by Sir Isaac Pitman & Sons. Beginning with an essay on 'The Place of Whistler,' and continuing with papers upon Crome, Constable, Goya, Boudin, Fantin, Ruskin, and Brabazon, the book will end with some remarks upon 'The Personality of Watts.' There will also be included a 'Candid Word to the English Reader,' by way of Preface.

BESIDES its efforts in the matter of the Velasquez, the National Art-Collections Fund has already made several gifts to galleries and museums: The following are the most important:—'Fête Champêtre,' by Watteau, to the National Gallery of Ireland; Gold bronze (from the Hawkins Collection), to the British Museum; silver-gilt mounted jug of Rhodian ware, to the Victoria and Albert Museum; panel picture of the 'Madonna and Child,' by Lazzaro Sebastiani, to the National Gallery; and 'Nocturne in Blue and Silver,' by Whistler, to the National Gallery. We may add that a subscription of a guinea a year constitutes membership, and entitles members to a copy of the Annual Report, in which the objects given are reproduced, together with particulars of the prices paid and the names of subscribers. The address of the Fund is 47, Victoria Street, Westminster.

THE death is announced of Pierre Grivolat, director of the École des Beaux-Arts at Avignon, in his eighty-second year. M. Grivolat was a highly successful floral painter, and his rural scenes and transcripts of Provençal landscapes were very popular during the later years of the Second Empire. For over twenty years he had taken little or no part in the art world of Paris, but had devoted himself almost entirely to his official post at Avignon, to the museum of which he presented a large number of his works. His son, M. Antoine Grivolat, is, like his father, a painter of note.

THE art galleries of the Vatican are to be reorganized, or rather their contents are to be partly rearranged. All the pictures now hung in the upper floors, and notably the famous 'Transfiguration' of Raphael, are to be rehung in some new and more spacious rooms near the sculpture gallery, and close to the library, on the first floor. In the new rooms will also be hung a number of old masters, now decorating various miscellaneous rooms in the Vatican, and conse-

quently virtually unknown to visitors. The pictures of modern artists will be placed together on the second floor.

AN important sale of Greek coins will take place at Frankfurt on March 12th and following days. The well-known firm of Messrs. Adolph Hess Nachfolger have been directed by the Keepers of the Royal Cabinet of Berlin to sell by auction the second series of duplicates resulting from the acquisition of Dr. Imhoof-Blumer's magnificent collection. The 1,169 lots, representing coins of Greece proper and the European islands, offer a good many rarities. The catalogue includes four full-page plates.

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concert.

STRAUSS'S 'Don Quixote' was performed, for the second time in England, last Saturday afternoon at the Queen's Hall, under the direction of Mr. Henry J. Wood. Music with a title—especially if there be some story connected with it, as, for instance, the 'Devil's Sonata' of Tartini, or the 'Harmonious Blacksmith' of Handel—attracts the public. Strauss's variations may therefore achieve a temporary *succès de curiosité*; the *clou* of the work, the bleating sheep of the second variation, is the very thing to catch the ear of the crowd. These 'Fantastic Variations' (for that is the title given to them by the composer) are exceedingly clever, also amusing—though by exaggeration and prolixity the fun is often weakened; yet after all Strauss might make a better use of his gifts. If, however, the work be intended as a satire on programme-music, in which realism plays an unduly large part, then we should hail it with delight, for it would be productive of great good: the bleating of the sheep, the snoring of Sancho Panza, and other peculiarities would prove more effective than the most weighty arguments; or, to quote the Latin poet,

Ridiculum acri

Fortius et melius magnas plerumque secat res.

And in the analysis of the work in the programme-book a statement is made which at any rate suggests a satirical aim. A friend of the composer, it appears, has stated that 'Don Quixote' was written at a time when Herr Strauss was inclined to be "conscious of, and ironical at the expense of, the tragi-comedy of his own over-zealous hyper-idealism." Had irony been his aim, his commentator would scarcely have been induced to see in it "a musical picture of a beautiful, ineffectual nature, infinitely pathetic." The difficult music, which had cost many a rehearsal, was very well played, the solo 'cello part being rendered by that excellent artist Herr Becker.

The programme began with Mozart's fresh and beautiful Symphony in D, written for the wedding of Elsie Haffner. A propos of Mozart, Dr. Strauss, recently interviewed by the Berlin correspondent of the Vienna *Neue Freie Presse*, remarked, among other things, that it

needed the eloquence of a Wagner or of an Annunzio worthily to praise that composer's art. Why, then, does not Dr. Strauss show his admiration for the master by writing music of which beauty and simplicity are the chief characteristics?—not a bald imitation of Mozart's style, but the adoption of one which would be as clear to the present generation as that of Mozart was to his.

Between the Symphony and 'Don Quixote' came Brahms's Concerto in A minor for violin, 'cello, and orchestra (Op. 102). That work is seldom heard: it is not a grateful one for the soloists (who on this occasion were MM. Maurice Sons and Hugo Becker), neither is it the outcome of strong inspiration.

BECHSTEIN HALL.—Wessely Quartet.

OWING to the number of concerts taking place every week, a selection even of those worthy of notice has to be made. A few words must, however, be said about the third of the excellent series of chamber concerts now being given by the Wessely Quartet at the Bechstein Hall. The programme commenced with Beethoven's Quartet in A minor, Op. 132, containing the impressive *Canzona di ringraziamento in modo lidico offerta alla divinità da un guarito*. The composer's last quartets certainly contain passages which show will rather than inspiration, but that can scarcely be said of the one in question. The rendering of the work on Wednesday evening was admirable; there was marked intelligence combined with true feeling. A Fantasy in G for quartet by Mr. Frederick Corder was performed for the first time. It is a pleasing work, with variety in the thematic material, which is treated in a clever, yet not dry manner; moreover, it is of reasonable length.

Musical Gossip.

MISS MAUD MACCARTHY, whose two orchestral concerts last summer were so successful, gave the first of three recitals at the Queen's Hall last Thursday week in the evening. She first played Beethoven's 'Kreutzer' Sonata with Mr. Percy Grainger, yet, in spite of much good playing, the rendering of the music was not over impressive. She was afterwards heard in Saint-Saëns's B minor Concerto, and in the middle movement she displayed great charm. The Allegro and Finale were less successful, but without orchestral accompaniment the soloist cannot be heard to the best advantage. The programme included eight songs by Miss Isabel Hearne. The composer has evidently a strong fear of falling into the commonplace, and this fear leads her at times into somewhat dry paths. She clearly has ideas, though as yet she does not seem able fully to realize them; in such matters, however, time and experience are valuable. Mr. Frederick Austin sang with artistic skill.

MADAME CARREÑO gave a recital at Bechstein Hall last Saturday afternoon. Her principal solo was Beethoven's 'Waldstein' Sonata. Her reading of the beautiful work was at all points interesting, and the various moods of the music found a completely sympathetic interpreter. None of the poetry of

the Adagio was missed, while the Finale was presented with the needful grip and decision. Madame Carreño also gave effective and artistic performances of Chopin's Nocturnes in G minor and G major and Ballades in G minor and A flat.

The second volume of Grove's 'Dictionary of Music and Musicians' (F—L), edited by Mr. J. A. Fuller-Maitland, has just been published.

THE death is announced of Frau Rosa von Milde, the Elsa at the production of 'Lohengrin' under the direction of Liszt at Weimar, August 28th, 1850. She was in her seventy-ninth year.

MR. DONALD FRANCIS TOVEY, with the assistance of the Joachim Quartet, recently gave two chamber concerts at Berlin, the programmes of which were devoted to the music of Brahms. To-day he is beginning a series of recitals at Broadwood's, devoted to the pianoforte works of Beethoven.

ON January 29th, 1781, Mozart's opera 'Idomeneo' was produced under his direction at the "new opera-house," Munich. That house still stands: it is the well-known Residenz theatre. The *Allgemeine Musik-Zeitung* justly complains that the management took no notice of the 150th anniversary of the composer's birth. Mozart's 'Titus' was performed at the Court Theatre, but at the Residenz, Sudermann's play 'Heimat.'

MUSICAL autographs of Brahms, Joachim, and others have been found among the papers of the late J. O. Grimm. There is also a copy of a *Missa canonica* for female voices by Brahms, which Max Kalbeck, the composer's biographer, thought had been consigned to the flames. It consists of a Kyrie, Sanctus, Benedictus, and Agnus Dei.

A MONUMENT to J. P. E. Hartmann, erected in St. Anne's Square, Copenhagen, was unveiled on December 29th. The composer, the father-in-law of Gade, and for many years director of the Copenhagen Conservatorium, died in 1900 at the age of ninety-five.

AT the forthcoming Bayreuth festival the two principal rôles in 'Tristan und Isolde' will be taken by Herr Ernst Kraus, from Berlin, and Frau Marie Wittich, from Dresden. Frau Zdenka Fassbender, from Carlsruhe, will impersonate Kundry at some of the performances of 'Parsifal.'

THE visit of the band of the Garde Républicaine has been postponed for a week. Performances will be given every night at Covent Garden for a fortnight from the 17th inst., with matinées on Wednesdays and Saturdays.

UNDER the auspices of the Paris Schola Cantorum, a Société des Chansons de France has been founded. A meeting will be held at Grenoble in the spring, under the presidency of the poet Frédéric Mistral.

THE *Allgemeine Musik-Zeitung* of the 2nd inst. refers to its previous statement that Gabrielle Krause died in 1903. It acknowledges its error. The report of her death in 1903, it asserts, was never contradicted; moreover, it notes the fact that October, 1903, is the date given in the latest German edition (1905) of Dr. Riemann's 'Musik-Lexikon.'

THURS. Miss Ruby Holland and Miss P. Gotch's Recital, 8.30, Æolian Hall.
FRI. — Mr. Theodore Holland's Concert, 8.30, Bechstein Hall.
— Miss Olive C. Malvery's Recital, 8.30, Æolian Hall.
— Mr. Herbert Sandby's Cello Recital, 8.15, Bechstein Hall.
SAT. — Miss Lucy Frydell's Recital, 8.30, Æolian Hall.
— Mr. Lamond's Pianoforte Recital, 8.30, Bechstein Hall.
— Mozart Society Concert, 8, Portman Rooms.
— Symphony Concert, 8, Queen's Hall.
— Mr. Donald Francis Tovey's Pianoforte Recital, 8.15, Broadwood's.
— Miss Eva Kelsey's Recital, 8.30, Æolian Hall.
— Garde Républicaine, 8, Covent Garden.

DRAMA

THE WEEK.

ST. JAMES'S.—*His House in Order: a Comedy in Four Acts.* By Arthur W. Pinero.

To the initiate the new comedy with which Mr. Pinero brings back prosperity to the St. James's Theatre is at the outset almost a *pièce à clé*. It shows the revolt of a bright, girlish, jocund nature against the joyless formalism to which it has been subject, and by which it has been almost crushed. Nina, its heroine, is the second wife of a Puritan legislator whose rigidly Calvinistic moral code has not prevented him, even in the lifetime of his wife, from making love to the governess of her son. The subsequent marriage with the partner in his offence has been a mistake. A bright-eyed, careless, rather madcap little minx, Nina shocks all the proprieties, and it is as much with a view of keeping her in order as the house that Filmer Jesson, her husband, brings into the place as housekeeper his deceased wife's sister Geraldine Ridgeley. It is apparently in a mood of penitence, and as an attempt at expiation for his breach of conjugal faith, that Filmer presents to the adjacent borough, for which he is member of Parliament, a public park as a species of souvenir of his deceased wife. The occasion is to be commemorated by a kind of funeral pomp. To honour it the house includes as visitors the dead wife's father Sir Daniel Ridgeley, Lady Ridgeley, her mother, and their detestable son Pryce Ridgeley; Hilary Jesson, the host's brother, the minister to one of the South American republics; and a Major Maurewarde, a friend and tame or half-tamed cat of the family. In order to complete the dramatis personæ we must include the dead wife in whose honour the function is held, and who, though unseen, is felt to "animate the whole." Every species of insult and oppression is exercised upon Nina by her husband and the relatives of the dead woman. Hilary and Major Maurewarde feel for her, though their advocacy is powerless, and the former constitutes himself the young girl's adviser and friend.

Two acts are thus passed, when hey! presto! as with a conjurer's wand the state of affairs is reversed. An accident, improbable in itself, but ingeniously contrived, puts the heroine in possession of some terribly compromising letters addressed to her predecessor. From these it is but too clear that the supposed saint was a wanton, and had long been the mistress of Major Maurewarde, who is, in fact, the father of the boy passing

as the son of the house. Armed with this weapon, Nina is indeed, as Hilary calls her, "the upper dog," and contemplates an exemplary revenge. The lessons of Hilary, nevertheless, bear fruit. The oppressed woman sets a noble example of forgiveness and self-abnegation; the incriminating documents are burnt by her; and the miserable Ridgeleys are left in ignorance of their shame. It has been necessary, however, to bring the letters to the knowledge of the husband, who is able to contrast the nobility of his second wife with the treachery of the first, and who not too speedily clears the offensive Ridgeleys out of the house.

No pretence is made in this summary to do justice to a drama of fine observation and palpitating interest. Since his 'Gay Lord Quex' Mr. Pinero has written nothing so brilliant and convincing. Once more he establishes his right to be classed with the foremost living dramatists. His work is, moreover, not more bright than original. A slight amount of resemblance to 'Frou-frou' may perhaps be seen in the relations between Nina and Geraldine Ridgeley, but there is nothing to suggest the slightest indebtedness. Mildly and pleasantly interesting and stimulating in the first two acts, the piece rises in the third to a point of intensity from which it never recedes. A happy feature in it, indeed, is that the secret is kept to the end, and that no inducement could easily drag the playgoer from the house before the *dénouement* is reached. A good interpretation is afforded. Miss Irene Vanbrugh is an ideal representative of the heroine, and Mr. Alexander gives a sympathetic representation of the hero. More atrociously repulsive characters than the Ridgeleys have never been put on the stage, and we have a grudge against Mr. Pinero for letting them off so lightly. Even the compromised Major Maurewarde—"sulks" Maurewarde, as he is popularly called—finds in Mr. Dawson Milward a lifelike representative. The play constitutes a needed vindication of our English drama.

NEW ROYALTY.—*La Petite Fonctionnaire: Comédie en Trois Actes.* Par Alfred Capus.—*Un Conseil Judiciaire: Comédie en Trois Actes.* Par Jules Moinaux et Alexandre Bisson.

WITH the appearance of Mlle. Jeanne Thomassin and M. Félix Martin Galipaux a reign of the lightest and most diverting comedy has set in at the New Royalty. A débutante of the Théâtre du Parc at Brussels, and during seven years at the Théâtre Michel, St. Petersburg, Mlle. Thomassin "created" at the Nouveautés the rôle of Suzanne Borel, the post-mistress in 'La Petite Fonctionnaire,' which she has repeated in London, and has since been seen as Pauline Thomery in 'Un Conseil Judiciaire.' In both pieces she shows herself one of the prettiest and daintiest French artists who have recently invaded London, and would probably, in case of a longer stay, eclipse in popularity rivals of more eminence. M. Galipaux, who is also a reciter and to a

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 8.30, Queen's Hall.
MON. Sunday League Concert, 7, Queen's Hall.
TUES. London Symphony Concert, 8, Queen's Hall.
— Mr. Ignaz Friedman's Pianoforte Recital, 8, Æolian Hall.
— Miss Maud MacCarthy's Violin Recital, 8, Queen's Hall.
WED. Mr. Robert Newman's Annual Concert, 8, Queen's Hall.
— Mr. Percy Waller's Pianoforte Recital, 8.15, Bechstein Hall.
THURS. Miss Lena Ashwell's Recital, 8.30, Bechstein Hall.
— Chamber Concert, 8.30, Leighton House.
— M. Achille Rivard's Violin Recital, 8, Queen's Hall.
— Alma Mater Male Choir, 8.30, Bechstein Hall.

certain extent an author, created an eminently favourable impression as Pagevin, the comic advocate in 'Un Conseil Judiciaire.' First produced at the Paris Vaudeville on November 9th, 1886, the piece has only escaped the English adapter in consequence of its plot turning on a point in French civil law to which nothing in English jurisprudence corresponds.

COURT.—Afternoon Performance. A Question of Age: a Comedy in Three Acts. By Robert Vernon Harcourt. — *The Convict on the Hearth.* By Frederick Fenn.

Of the two pieces given at the Court on Tuesday afternoon, the comedy of Mr. Robert Vernon Harcourt is the more ambitious and the less successful. It has some bright dialogue and some clever satire of modern life, but is without story, and is played with painful deliberation. It presents, moreover, social life so modern as to be outside ordinary ken. With a more significant and less sleepy exposition it might reveal merits now imperceptible. A breezy performance by Mr. Fred Kerr of a colonel failed to compensate for general inanition.

Mr. Fenn's 'Convict on the Hearth' is a clever and effective presentation of the reception of a convict released from jail. At so late a period of the entertainment was it produced, however, owing to the dilatoriness of those looking after the previous piece, that justice could scarcely be done to a work demanding serious attention.

Dramatic Gossip.

'THE YOUNGER GENERATION' is the title of a one-act piece, by Miss Netta Syrett, which at Terry's Theatre precedes Mr. Henry Arthur Jones's bright comedy 'The Heroic Stubbs.' The motive in this, suggested in the "O matre pulchra filia pulchrior," of Horace, is the rivalry between a fair and amorous widow and a fairer daughter, ending in the rather pathetic resignation by the former of her rule over masculine destiny. The mother was well played by Miss Irene Rooke.

THE German season at the Great Queen Street Theatre ended on Saturday last. A further season will begin on the 16th inst. with Maxim Gorki's 'Nachtsyl,' known to Englishmen as 'The Lower Depths.' 'Das Erbe,' by Philippi, 'Kinder des Excellenz,' by Ernst von Wolzogen, and Schiller's 'Maria Stuart' are also promised.

VISITORS to the German plays during the past season must be aware that the performances have received inadequate support. Quasi-official information to the same effect is now furnished, and the reasons—easily enough to be divined—for the state of affairs are supplied. For the future, accordingly, the visit of Herr Andresen's company will extend over no more than six weeks, and will form part of a tour including the principal towns of Belgium and the Netherlands, where the German residents are numerous, and not, it seems, like those in England, voluntarily submerged in the country in which they dwell.

'MY COUSIN MARCO,' a three-act farce by Mr. Arthur Law, has been produced by Mr.

Weedon Grossmith at the Theatre Royal, Canterbury. In this rather extravagant work Mr. Grossmith plays an Italian waiter passing as a count.

THE fact that Mr. Arthur Collins and Mr. Hall Caine are both at St. Moritz has led to many conjectures as to a new drama at Drury Lane.

THE next new drama at the Imperial will be the work of Sir Conan Doyle, and will be founded on the Brigadier-General set of stories.

THE annual play of the Oxford University Dramatic Society will be produced every night from February 21st to 27th inclusive, omitting Sunday, and will be 'Measure for Measure,' which, we believe, has not been seen for exactly thirty years, when it was produced by Miss Neilson at the Haymarket Theatre. Several of the leading members of the club have been unable to take part, but the following ladies are assisting: Miss Maud Hoffman, Miss Edith Coleman, Miss Alice Leigh, and Miss Walker. The incidental music is by Mr. Robert Cox, an undergraduate of St. John's.

THE latest play by Sudermann, 'The Floral Boat,' which has not yet been acted in Germany, was recently performed in St. Petersburg, and proved of great interest.

THE dramatist Nikolai Alexandrovitch Leikin, whose death in his sixty-sixth year is reported from St. Petersburg, was a prolific writer, his published plays filling forty volumes. They were for the most part representations of the middle-class life of Russia, especially in commercial circles.

As an "epilogue" to the visit to Paris of the London County Council, Shakspeare is to have a new monument erected to his memory in the French capital. It is to be inaugurated to-day, close to the place where the first adaptation of 'Hamlet' was played in 1769. M. Jules Claretie is announced to preside on this interesting occasion. The sculptor is M. Charles Jacquot, a pupil of Falguière.

THE reception at the Théâtre Antoine in Paris of 'Le Vieux Heidelberg,' an adaptation by MM. Rémon and Bauer of 'Alt-Heidelberg,' was hospitable without being enthusiastic. M. Maupré, a youth, made a highly successful appearance as the prince.

TO CORRESPONDENTS.—L. R.—W. W.—J. C. T.—G. P.—G. G.—E. F. S.—received.
V. K.—Certainly. S. H. M.—Many thanks.
No notice can be taken of anonymous communications.

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